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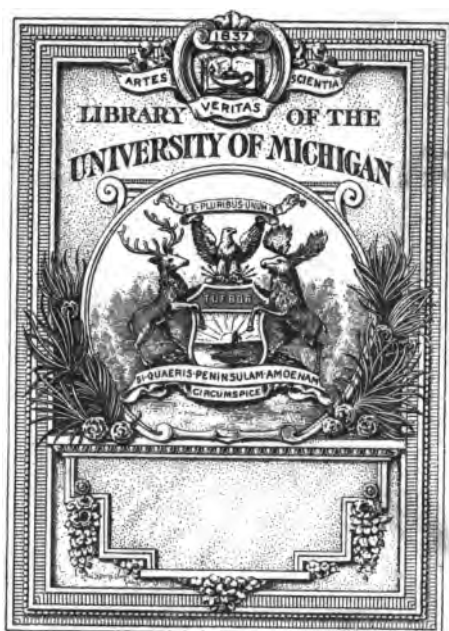
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**THE**  
**ECCLESIOLOGIST.**

**VOLUME XI.**



THE  
ECCLESIOLOGIST

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(NEW SERIES VOLUME VIII)

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*"Surge igitur et fac et erit Dominus tecum"*

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# THE ECCLESIOLOGIST.

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"Surge igitur et fac: et erit Dominus tecum."

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No. LXXVIII.—JUNE, 1850.

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## OPEN CHURCHES.

WHEN objects apparently difficult of attainment present themselves to the mind as things which ought to be compassed, encouragement in the toil can scarcely be more effectually imparted than by musing on some once similarly remote end which steady exertion has at length sufficed to achieve; and by marking how, step by step approached, that end was finally won. To make such a retrospect as this, and with such a purpose, is no vain-glorious meditation even in the individual who has acted in the successful contest; rather is it an exercise of gratitude and faith;—gratitude that so much has been accomplished, faith that what remains may yet be given to earnest, and sustained, and duly directed labour.

Time was, and that not a score of years ago, that a crusade against the pew system, so deeply rooted, so universally prevalent in England, might well have seemed Quixotic; a futile attempt to overturn what three hundred years had immoveably established. There were impediments of various sorts to be encountered,—prejudices, (of the most venial kind, because springing from a mistaken spirit of conservatism, but still) strong prejudices, misconceptions, suspicions, economical considerations, selfish exclusiveness, love of privacy, fears of rheumatism, blindly dogged Protestantism. But the object was a sacred one, involving what the Psalmist loved, "*decorem domus Tuæ*"; identified with the cause of humble devotion, because subservient to it; with the cause of the poor, by the then prevailing system excluded, or consigned to places as beneath their betters' footstool. The crusade accordingly was warmly undertaken, was steadily maintained, and is now triumphant.

Shall then success like this, to which our society has been permitted to contribute, not afford encouragement to plead boldly in behalf of

invader who fell in battle at that spot. So also the cromlech and tumuli at Seire, in Sweden, tradition points out to be the tomb of Harold Hildeland the Danish King, who there fell in battle; a fact however questioned by Mr. Worsaae as inconsistent with his hypothesis.

To proceed; the relics of the Bronze period belong, it is laid down, to a people advanced to a certain point of civilization, familiar with the use of copper and some other metals, but who for many centuries remained unacquainted with iron. Advancing from the east and south, they occupied the vacant spots, or drove out the original savage inhabitants; they were warlike in their habits, and commenced the clearance of the forests and the cultivation of the soil.

To the Bronze period succeeded that of Iron, which, at least in the native country of the learned author, seems to have commenced about the sixth century. In England and Gaul it surely must have begun earlier, whither the Romans had long before carried their arms and their civilization.

The antiquities of the Stone period which now exist are of course few in number. Mankind could only make their implements and vessels of the bones of animals, or of stone, fastened to wooden handles. Their habitations also were constructed of wood. Their weapons were of like material, pointed with flint or bone, as those of the savage islanders in the south seas. Their tombs were chambers formed of large flat stones within elevated mounds or burrows containing also their weapons and ornaments. Although the wooden shafts have perished, yet a vast many hatchets, hammers, arrows and spears have been found which are referable to this age, on the south coast of the Baltic, Hanover, Holland, England, Scotland, Ireland, France, Spain, and Portugal; their heads formed of bone or flint with the inartificial methods of fastening still evident. Beads also and vessels of burnt clay, with boats, have been exhumed. Of these articles many woodcuts are given. To this period the author refers the huge cromlechs, and spacious sepulchral chambers of stone heaped over with earth, yet extant in Denmark. Engraved examples are given of some of these. Within the cromlechs the dead were, it seems, placed in a sitting posture, as well in what he denominates the giants' chambers. We have already stated our opinion, that so remote an antiquity cannot be assigned to them. The wear and tear of two or three centuries must necessarily have levelled or destroyed the whole; especially in a moist climate. Indeed the author himself expresses his astonishment that ignorant and barbarous savages should have been able to raise such structures, and is obliged rather lamely to account for it. We should rather refer them to a period extending from the two first centuries immediately preceding the Christian era to the six or seven centuries subsequent thereto. The scroll and fillagree patterns still lightly apparent on some of them, are clearly identical in kind with those of the Roman and Anglo-Saxon era even now existing: and the cruciform shape of the sepulchral vaults surely betokens a knowledge of Christianity. It is remarkable that neither Mr. Worsaae nor his translator mention the remarkable and perfect cruciform giant's chamber at New Grange near Drogheda.

Advancing to the Bronze period, we are struck by the vast number and beauty of the objects of art peculiar thereto, which have come down to us. Paalstabs (small chisels), celts (little hatchets), swords, spears, battle axes, shields, knives, bracelets, cups, tiaras, pins, spiral armlets, and other articles formed of bronze, of this age, elaborate and costly in workmanship, are now existing in our museums. Of especial interest are the golden gorgets, torcs, cups, and quivers. These clearly belonged to a maritime nation which was spread over all the north of Europe. Examples identical in their nature have been found in Scotland, Ireland, and in Denmark. We may add that the Bronze period must in Ireland have extended far into that of Christianity. Gobban Saer was in the eighth century a noted artificer in bronze in the south part of that Island: and several articles of domestic and ecclesiastical use presumed to be manufactured by him are now in the museum of the Royal Irish Academy.

In the period of Bronze, it seems that the bodies of the distinguished dead were burnt, placed in cinerary urns, or stone cists, and deposited in barrows on high mountains, together with their implements of war, insignia of dignity, or articles of domestic use. But it appears moreover, that remains attributed to this Bronze period are also found in the far more ancient (as Mr. Worsaae asserts,) cromlechs, and giants' chambers. He would account for this paradox by the inability of the poorer class to provide barrows for themselves, and, by their consequent appropriation of the tombs of bygone generations. To us it confirms the suggestion we have already made, that these cromlechs really belong to the Bronze period, although perhaps erected by a distinct people.

The remains of the Iron period are of course the most numerous, as well as the most perfect, being of comparatively recent date. We must however place its commencement at an earlier epoch than our author; namely, at the time when the arms of the Romans first came into collision with the savage nations of the north. With the introduction of iron, we are told, the weapons of war, and insignia of royalty or nobility, lose their beauty and magnificence, but become distinguished for strength. The articles of domestic use or ornament greatly increase in number, and are formed of gold, silver, sometimes still of bronze. These are clasps, bosses, armlets, collars, rings, bracelets, beads, cups, bowls, coins; of some of them Cufic, and of Eastern origin; the whole often remarkable for beauty and elegance. Engraved specimens of much interest are given of all these particulars. The ornaments upon them are of various kinds, some of them Eastern, corresponding with those on the coins. The most common are the symmetrical basket-work, windings, and arabesques, or convolutions of an endless cord, which appear also on the Saxon monuments in England. These, in conformity with the opinion formerly expressed in the *Ecclesiologist*, Mr. Worsaae designates as adaptations from the Roman patterns, finished off by the addition of doglike and dracontial or serpentine heads and tails containing we believe allusions to the mythology of the north. He however makes no allusion to the universality of the same ornaments in the Biblical, and other manuscripts of the same age. Lastly; the tombs of this period consist of barrows, wherein are found embedded



in the earth the remains of the chief, his horse, and his armour. The Vikings or seakings, were often buried in a boat or ship, in the same way.

The author has a short chapter on Runes, and a notice of the Christian ornaments and signs, which as he says, began to appear about the ninth century in Denmark, and elsewhere; and closes his comprehensive survey with the eleventh century, when barbarism began in a great measure to disappear before the influence of Christianity. We would again record our approbation of this instructive volume, not forgetting once more to express our great regret that the learning of Mr. Worsaae and his translator has not been at the same time directed, as it might naturally have been, to the elucidation of the ecclesiastical antiquities of the later times. Even the wooden churches in Norway, so remarkably illustrated in the work of J. C. Dahl, published at Dresden, a few years since, might have furnished him with specimens of the Runes and arabesques of the latter part of the Iron period.

#### MR. G. G. SCOTT ON CHURCH RESTORATION.

*A Plea for the Faithful Restoration of our Ancient Churches, to which are added some miscellaneous remarks on other subjects connected with the restoration of Churches, and the revival of Pointed architecture.*

By GEORGE GILBERT SCOTT, Architect. London: J. H. Parker, 1850. 12mo., Pp. 155.

WE are desirous on various accounts to give Mr. Scott's recent publication a careful examination. In the first place we are always glad to see those who have practically promoted the cause of ecclesiology come forward as its literary champions; and secondly, there are various topics handled in the pages before us which require more than a casual notice. A tract on Church Restoration, proceeding from Mr. Scott's pen, cannot fail to command attention. But in giving his volume this title our author does injustice to its contents, for in addition to the paper upon that subject, it comprises others which afford a general insight into Mr. Scott's views, both ecclesiological and architectural. We are on all occasions more pleased at an independent testimony to the truth of our views, than with opinions which might be suspected of having been fostered under our influence, and it was therefore with no small gratification that we observed, that Mr. Scott, starting from independent premises, had by a course of individual reasoning attained conclusions on the various points under consideration almost identical with our own. It is, we can assure him, a great gratification to us to record this. We had long known that he was an enemy, and a practical one, to Puritanism, but we could not be sure that his type of arrangement was not that which we took the liberty some years ago to term semi-Catholic. The pages before us show that (with more licence of exception than we should claim) he holds that theory, for asserting the truth of which we have often been so severely blamed.

Mr. Scott belongs in Church Restoration to the conservative party, but he words his dogmas so very moderately, that in point of fact we can discover but little difference in him from that shade of the *Eclectic* theory of which we are the professors. We are the more anxious to state this, because we observe in the course of the paper, which was by the way read before the Buckinghamshire Architectural Society, some kindly worded expostulations on the effects of a debate upon the principles of Church Restoration, with which we endeavoured a few years ago to relieve the tedium of an annual meeting.

"It is much to be regretted that so highly influential a body as the Ecclesiological Society should have given an indirect sanction to this system of *radical restoration*, by the very unhappy discussion which took place at their annual meeting in 1847, in which the different members severally announced their adherence to what had been rather whimsically distinguished by a very talented writer in the *Ecclesiologist* as the 'Conservative,' the 'Destructive,' and the 'Eclectic' systems of restoration.\* If such ungarded conversations must take place, it would better that they should be *in private*, that their influence may be confined to a narrower limit, and that the thoughtless remarks of individuals may not, however contrary to their intention, be made excuses for irreverent latitudinarianism."—pp. 21, 22.

Mr. Scott goes on to allow sufficient latitude of exception to the rigid canon of mere conservatism to entitle him, although he will probably himself repudiate the designation, to be admitted of the moderate eclectic party. With the observations contained in the following paragraph we most cordially concur.

"Where details are lost, such as the tracery of a window, a gable cross, or other feature, let them not be restored from mere conjecture or fancy; but if portions cannot be found to give a clue to their reproduction, let hints be searched for from churches of corresponding age in the same neighbourhood. It is marvellous to see how indications are often neglected from which lost features might be inductively traced out, or the original with a very little trouble be discovered. Capricious restorers are sometimes *actually glad* to have lost an ancient detail, as an excuse for introducing some favourite morsel from Bloxam or the Glossary! I was sorry some time back, when on a visit to the beautiful little church at Wimmington, to see a new and eccentric gable cross, copied from one of these most excellent though often misused publications, while the original cross, one of great beauty, was built into the wall of a shed close to the churchyard!"—pp. 31, 32.

The following practical hint deserves attention.

"An architect may lay down a most perfect and judicious system of restoration, but it can seldom be perfectly carried out *in spirit*, if even in the letter,

\* "I would beg to refer for the origin of these terms to a very able and interesting review which appeared in the *Ecclesiologist* for May, 1847, of Mr. Freeman's equally able and interesting paper on 'Restoration.' The unlucky conversation I have alluded to, arose from this review. It was, probably, so far as the 'Destructive' opinions went, intended in a semi-jocose sense; but the propounders of such notions must have underrated the influence of what passes at their meetings;—what they said has by many been taken in earnest, and their jokes have thus become no *laughing matter*. I believe that no such opinions are now for a moment entertained by any of the gentlemen I refer to."

without the constant co-operation of the clergyman. The practical workman *detests restoration*, and will always destroy and renew rather than preserve and restore, so that an antagonistic influence ought always to be at hand. Where any of the ancient seats or other woodwork remain, they ought to be carefully preserved and repaired, though, perhaps, rough and plain; and their patterns should be generally followed for the remaining seats, though it is possible that finer examples might be found elsewhere. If none remain, it is better to follow some suitable patterns from neighbouring churches, than to make new designs or copy those of another district."—pp. 33, 34.

The principle contained in the following remarks is very just and true.

"I think there can scarcely be a case which would excuse a Norman addition, whatever we may say to restoring lost features in that style, in a building in which this is the general character. The early pointed is seldom a style which seems suited to an addition, though I would not lay this down as an invariable rule; its exclusion of mullioned windows appears to put a check upon that free consideration of convenience which seems implied in the idea of an addition. 'The early Middle-Pointed,' or 'geometrical' style, seems well suited for additions to buildings of its own or earlier date, though the date of flowing variety is by no means to be excluded. To a building essentially of the later pointed styles, I confess that it seems to me pedantic to make additions in a style of earlier date, merely because we claim it as the adopted style of our own day. We naturally and justly connect the styles with their order in point of date; indeed, the most recent system of nomenclature takes this as its essential principle, and it goes against our involuntary feelings of propriety to make an early addition to a late building."—pp. 35, 57.

This paper is followed by one "on the claims of Romanists (as such) upon Pointed Architecture," elicited, as Mr. Scott tells us, by an address of the Bishop of Oxford to the Buckinghamshire Society, the apparent drift of which was to prove that Pointed Architecture was not suitable to the English Church (an object of course which its right reverend writer never could have really intended.) We think that Mr. Scott hardly gives Mr. Pugin sufficient credit for the fairness of the admissions contained in the second compared with the first edition of his *Contrasts*.

The next essay is one of peculiar interest "On some questions of the adaptation of ancient churches to our present ritual." Very early in it we observe a very sensible statement:

"After all, every restorer must be 'eclectic,' even if he *choose* to be either 'conservative' or 'destructive.' I would only plead that conservatism should be the principle by which eclecticism should be guided."—p. 53.

Mr. Scott fully believes in the capability of ancient churches being as a general rule adapted to our present ritual; the case of the chiefest difficulty which he finds, is that of those Cathedrals which still retain their solid screens. He is quoting from the report which he sent in upon the restoration of Ely Cathedral.

"Unreasonable as it may justly appear, that the choir should thus become the entire church, that the ancient divisions should become a dead letter, and that three-fourths of the church should be rendered useless; I confess that

where a fine ancient roodscreen exists, I should be most unwilling to purchase consistency by its destruction, nor even where it might be done without the loss of any object valuable, as a specimen of ancient art, or from its connection with the history of ancient ritual usages, should I be willing to see the choirs of our cathedrals reduced to the scanty dimensions which the present numbers of their proper occupants would suggest."—pp. 62, 63.

In cases where no ancient close screen exists, Mr. Scott advocates an open one—

"retaining such dimensions for the choir as seem naturally pointed out by the building. The cathedral not being like a mere parish church, nor yet to be considered *only* as the principal church of the city or neighbourhood, but being the *diocesan* church, its choir should, as it appears to me, be considered to be, though under the guardianship of the dean and chapter, the place for the assembled clergy of the diocese, when as might, and indeed ought, periodically to be the case, certain public occasions may call any considerable number of them together;" (p. 65);—

with a tolerated laxity, as a laxity, in the apportionment of the stalls at other times, the nave being considered as the proper place for the people. Why is not Mr. Scott more bold, why does he not openly advocate the formation in every cathedral city of a society or guild of volunteer choirmen, who *exclusively* should be allowed, (under certain rules, so as to secure their being communicants and of respectable character,) to occupy these stalls vested in surplices, provided they took their part in the services? With this amendment we accept Mr. Scott's theory as representing that to which thought and study have led us.

Our author after some caustic but true remarks upon the miserable representatives of our ancient village choirs, and what Mr. Scott thinks may be justly termed the "beastly loft," from which they often sing, states as follows :

"I need hardly say that the first step towards restoring the chancel in any case, to its legitimate uses, is to reform, and indeed reconstruct, these representatives of the ancient choir, and to place them under proper regulations, so that they might return to their right position in the chancel, so soon as its present holders see the propriety of restoring it to its proper uses. Till this is done, it is useless for an architect to protest against the appropriation to ordinary uses of the choir seats ; his arguments will appear frivolous pedantry to those who see that there is nobody to occupy and make proper use of these seats if relinquished by their present holders."—pp. 68, 69.

He goes on shortly to make the suggestion in behalf of the chancels of large town churches which we have offered for the stalls of our Cathedrals.

Mr. Scott sums up as follows :

"I would however, urge, that the line of demarcation between the chancel and nave, if clearly and essentially marked, should never be infringed on ; and that when this is not the case, the chancel should not in large churches be reduced to the scanty dimensions suggested by present and daily uses, but that ample space should be left for occasions when a large body of clergy may be assembled in them.

"When the united length of the nave and chancel is proved to be absolutely incompatible with the audible performance of the service, it is certainly better to bring the altar forward one or two bays by an advanced reredos, than to advance the nave into the chancel. This, however, should only be resorted to in very extreme cases.

"I will not, however, further multiply cases; it is sufficient to lay it down as the leading object we should aim at, that the greatest amount of correct ecclesiastical arrangement, and the most perfect adaptation of our churches to the requirements of our reformed ritual, should be attained at the smallest practicable sacrifice of what is valuable or beautiful in the original features of the fabric."—p. 71.

We hardly think that a general rule like that laid down in the second of these paragraphs is sufficient without being balanced by the contrary canon (the more usually needed one we believe) being ruled, for the case where the accommodation of a larger population than the nave has capacity to hold, is a *sine qua non*. Here the chancel may often have to be reduced to the minimum degree of ritual necessity. Indeed the pushing forward of the altar has rather the appearance of playing at Cathedrals; and there is a great risk of the space behind being irreverently used, and perhaps converted into little better than a lumber room. We conclude that Mr. Scott when he penned this sentence contemplated the case of chancels with aisles, otherwise he would find it difficult to enter this space so cut off from the chancel, except by some very undesirable expedient, such as a doorway in the reredos.

In one of the appended notes, Mr. Scott enlarges upon this head, distinctly, we are glad to see, enunciating the *triple* division, to maintain which he advocates altar rails. We were sorry to notice that in one portion of this note he seems inclined to concede a prayer desk in the nave of large churches. Prejudice apart, we cannot conceive an instance where the westernmost stall may not be made equally *utilitarian* in our large churches. The real hitch, when there is one, is apt to occur in the case of some country church, with a very narrow Romanesque chancel arch, or richly clustered First-Pointed piers.

The next heading is "choice of a style for present adoption." Mr. Scott considers the three existing periods of Pointed architecture as the storehouse from which a future age is to gather the materials for the coming more perfect style. His estimate of Romanesque is very true and well expressed.

"In limiting our question to the various forms of *pointed* architecture, I do not for a moment admit that Romanesque is other than a purely and truly Christian style; no style, perhaps, is more calculated to solemnize the mind; it was purely the offspring of the Christian Church, but, having been developed out of materials not exclusively Christian, it was wanting in some of the more ennobling and glorious sentiments of our religion. It is too awful in its solemnity, and while it aptly symbolizes the Church against which the gates of hell shall not prevail, it fails in representing the milder, or even the more triumphant features of our religion, and does not convey the idea of the '*Beauty of Holiness*.' This, the architects of the later Romanesque period seem to have been ever unconsciously striving to embody, though they still failed to do so, till the pointed arch, with its wondrous accompaniments, appeared at length as the result of their labours, and gave a new tone to the whole art. The exclusion then of Romanesque from our present ques-

tion, so far from involving the unchristianizing of that deeply religious style, rather does honour to it as the parent of that style which we call, in some sense exclusively, because the most perfectly, Christian. The later Romanesque architects were ever earnestly labouring for the development of a style more perfectly symbolizing their religion, and pointed architecture was at once the result of their labours, and its rich reward. I cannot for a moment agree to Mr. Freeman's idea that it was a foreign and antagonistic principle, which long contended with its predecessor; on the contrary, it seems to me to have been (though in some countries the artists were slower in perceiving it than in others,) the point at which all the strivings of Romanesque were aimed, the very goal to which it was ever pressing forward; and that in our return to it, we honour the Romanesque architects fully as much as those who succeeded to, and perfected their labours."—pp. 79—81.

After a rapid review of the sequence of the various styles in England, our author reaches a question bearing upon his immediate subject, the decision of the culminating point of the mediæval Pointed architecture for adoption as our starting point.

"Only one mode has ever occurred to me of ascertaining the true position of that culminating point which we all wish to discover; and this is by carefully studying the differences to be traced out in the courses taken by pointed architecture, in the various countries in which it most flourished; and by observing whether they differed *throughout*, or had any points in common; and what theory seems to bring the apparent points of perfection attained in each country, most nearly to a chronological coincidence. This leads to a result which seems to promise much, though, after all, I do not know how we can with certainty test its value.

"The series of changes, from the early Romanesque to the establishment of pointed architecture, and thence again to its final extinction, differs materially in the different countries of Europe; all, however, seem gradually to approach nearer and nearer to one another, till towards the close of the thirteenth century, when all appear, though by different routes, to have arrived, in the main at least, at the same point; and though some differences still remained, as might be expected from slight varieties in climate, and materials, and local habits, the essential principles and elements of the style at that time were perfectly coincident in France, Germany, and England. This coincidence, however, was of short duration; for from this point all again diverged, so that at the time of the final extinction of the style, its national varieties differed as widely as at its commencement. It is by no means self-evident, nor do I know of any argument to prove it, that this coincidence of principles and details at one particular epoch is a proof of its being the culminating point in the style: it happens, however, to be the very point which, perhaps, the majority of those who have thought on the subject, judging only from æsthetic evidence, have selected as about the period of perfection, and if we must select a style other than a local one, an era of general rather than of national perfection, this period of coincidence, to say the least, comes in very conveniently, as the only one which can be shown to be applicable to *all* the principal countries where the pointed style prevailed."—pp. 88—90.

Having been led by this external process to the conviction that this is the "early Middle-Pointed style," as we are glad to observe Mr. Scott terms it alternatively with "Geometrical," he proceeds to consider its internal claims to the pre-eminence. These he considers to be the combination of the vigour of moulding which distinguishes First-Pointed with the graces of tracery, and of greater richness in all the

parts of the building. This question is continued in note G, which is especially directed to the reply to Mr. E. A. Freeman, which we published in June, 1846. In this article, as our readers will remember, the culminating point was fixed a stage later than Mr. Scott has done : in the days, namely, of early Flowing Middle-Pointed, though we must in justice remark, that in making this statement, the writer only expressed an individual impression, the respective merits of Geometrical and Flowing Middle-Pointed having been always left an open question in the Ecclesiological Society, while rigidly advocating the pre-eminence of one or other of these sub-styles. Mr. Scott has not failed to perceive, that while coming to this conclusion, we have not overlooked the capital vice of the flowing style, its shallowness, and poverty of mouldings, and that our style of the future while retaining the gorgeous gracefulness of this style, is also to exhibit the masculine solemnity of First, and early Middle-Pointed. Mr. Scott, on the other hand, seems not unwilling to invest his early Middle-Pointed with the fluent elegance of the later variety. So that in truth, the difference between us seems reduced almost to a vanishing point, that point being the possibility of the future discovery of a system of tracery which shall be freely flowing, and yet without a taint of Flamboyant ; with mouldings deep and strong as those of the presbytery of Ely, and the subordination of the planes of tracery adjusted to a mathematical nicety, with shafts engaged or shafts detached, fillets or rolls as the endless exigences of each instance might demand. Remembering as we do how impossible a conception of Pointed architecture must have been to the architects of the Romanesque age, or Flowing Middle-Pointed to those of the First style, it is hardly too much to demand of these times to believe in the possibility of some such future developement.

In one respect Mr. Scott, as was natural from the brevity which the dimensions of the *Ecclesiologist* imposed upon us, has rather misunderstood the spirit of our argument.

“ I do not think the Romanesque element (if, indeed, the stern rigidity and distinctness of parts in the earlier pointed be the result of its Romanesque parentage, and I should love and venerate it none the less for that,) one at the eradication of which we should aim ; on the contrary, I should view it as the framework—the very backbone—of pointed architecture, and that, when once got rid of, the substitution of flexibility for strength, of soft beauty for severe grandeur, was the necessary result.”—pp. 135, 136.

We fully agree that Romanesque includes the backbone (if one may so word it,) of Pointed architecture. The eradication of this we never contemplated. Still Mr. Scott must acknowledge, that although so nearly related as these two great schools of Christian architecture are, there must be something which constitutes the differential of Romanesque architecture as specially contrasted with Pointed. This is what we have argued pure Pointed should eliminate, and not any of the features which serve to make Romanesque as well as Pointed, a purely Christian style. As Mr. Scott very truly observes, the distinctness of the division of the Flowing Middle-Pointed portions of Ely Cathedral into arcade, triforium, and clerestory, though immediately arising

from the necessity of accommodating it to the adjacent First-Pointed presbytery, is mediately derived from the Romanesque nave.

Mr. Scott considers, and we think rightly, that even the Geometrical Middle-Pointed admits of being divided into an early or a late variety. The latter of course, to which he gives the preference, being very cognate to the Early Flowing, and including S. Thomas, Winchelsea, and the south transept of Holy Trinity, Hull.

Mr. Scott considers, in a notice of German Middle-Pointed, that

“The strongly-marked, stalky outline of many of the foreign capitals, is decidedly more effective than the more garland-like arrangement of our own—an effect, in my opinion, much heightened by the angular forms of their abaci. The continual repetition of the round abacus is a peculiarity in our own architecture, producing a monotony which would be much relieved by the introduction of other forms.”—p. 108.

We cannot admit the latter proposition.

This essay concludes with some sensible observations upon a few principles which may be ruled as determining future developments.

The volume concludes with a collection of explanatory notes. Note E, on polychromatic decoration, deserves particular attention. In it he calls attention to that barbarous destruction of those beautiful remains of ancient painting which characterized what is called the restoration of Eton College Chapel. Note K, among other interesting reminiscences, comprises a notice of that wonderful Pointed Synagogue at Prague, which, with the one at Frankfort survives to attest the omnipotence of mediæval art. We borrow Mr. Scott's account of its quaint and interesting burial ground.

“A narrow slip of land between the backs of ancient streets, bending and zig-zagging in and out for perhaps a quarter of a mile among the gloomy houses, till it terminates on the silent banks of the Moldau. It dates back (they say,) nearly a thousand years, and here, till the thirteenth century, they met in a subterraneous synagogue. The burials have been discontinued for many years, yet the whole space is piled up with grave upon grave, till mounded all over like the site of a mediæval stone quarry; every mound and every hollow is covered and filled with gravestones of antique appearance, bearing Hebrew inscriptions, and each marked with the badge of the tribe or family of the deceased, the ‘stems’ of David, of Aaron, of Levi, and of Israel (probably meaning Judah,) being the most prominent. From among these crowded and moss-grown stones protrude (like the stunted oaks of Whistman's Wood, from between the granite boulders of Dartmoor,) the dwarfed and cankered trunks of a forest of ancient elder-trees, whose matted branches seem to sympathize with the low estate of those whose bones they overshadow, and bend down upon them so closely, that one has almost to creep to make one's way among the tombs.”—p. 146.

The postscript contains a bold and hearty plea for the poor not to be neglected in our churches, illustrated by an anecdote of recent selfishness, which, were it not true, we should have thought incredible.

We cannot take leave of Mr. Scott without repeating how much gratified we are with his volume.



## ON CROWLAND ABBEY.

*(A paper read before the Cambridge Architectural Society, by O. W. Davys, Esq., of S. John's College.)*

AMONG the subjects for architectural study which are to be found in this country, none are of greater value than our cathedral and abbey churches. The former it is our happiness to find for the most part in good preservation, but the latter, no especial object having been found for their employment since they lost their original use, are in a greater or less state of decay, excepting a few which have been continued as collegiate, or have been wholly kept up as parochial, churches. Thus the abbey churches of Southwell, Romsey, Christ Church and others, have been preserved till this time, while that of the once proud abbey of Glastonbury shares the lot of many of its fellows in being now an unprotected ruin.

Some of our abbey churches, like that which it is my present object to bring before your notice, are found in an intermediate state, a small portion of their once extensive plan having been preserved as a parish church, while the remainder is abandoned to decay.

The reason why our conventual churches are of such great value as examples is this. That in them we find the designs of the leading architects of the day employed; and that the best and purest work of the age is seen in them, executed without any regard to the restrictions laid by want of knowledge, or lack of funds, upon many who were engaged in the erection of parish churches at the same time.

When a new style was introduced, its best examples were naturally executed in the churches remodelled or built by its inventor: thus, if we wish for pure Third-Pointed work, we must examine the nave of Winchester, the Chapel of New College, Oxford, and the other designs of William of Wykeham.

This fact increases the value of the class of churches to which that we are about to consider belongs; since as the mediæval architects were generally found among the monastic Clergy, their works must be chiefly sought for in the buildings in which they had a more immediate interest.

Among the monastic churches of England in the middle ages, none occupied a more important position, and among the remains of bygone magnificence at the present day none is entitled to more diligent examination than the Abbey of Crowland.

Before entering upon an examination of the remains of the church, a portion of which is all now left of this once extensive monastery, it may be interesting to inquire into the circumstances of the foundation of so important an establishment, and briefly to trace its architectural history as far as may be practicable from its first days until its dissolution.

The accounts of the foundation of this abbey are handed down by tradition, and mingled with fable. We are told that a nobleman's son,

of Mercia, Guthlac by name, renounced the profession of arms to which he had been brought up, and in which he had highly distinguished himself; and moreover, that he became a monk at the abbey of Repton, in Derbyshire, when only twenty-four years of age, some time near the close of the seventh century. Not however finding at Repton that excess of retirement from the world which he desired, he determined to set forth in search of a place more to his liking; and accordingly, with two other kindred spirits, traversed in a boat the fens of Lincolnshire, which were then covered with water, in search of a spot on which to establish themselves. Tradition declares, that on a certain anniversary of S. Bartholomew's day, they arrived at Crowland, then but an island in the midst of the watery waste, where they landed, and began the erection of the small wooden oratory, which proved the germ of a mighty abbey. Much that is fabulous is added to the facts connected with Guthlac's landing, in which the opposition he met with from the demons, who we are told inhabited the island, forms a prominent feature: since however it is not my intention to occupy your time with any thing which is put in to give colour to the story of the monkish chroniclers, I only mention this as an interpretation of a portion of the sculptures of the present western door, where Guthlac is represented in the act of subduing a hideous specimen of the original lords of the soil at Crowland.

When Guthlac retired to Crowland, the throne of Mercia was occupied by an usurper. The rightful king, Ethelbald, in his search for concealment, visited Guthlac at his new abode, and received from him, say the chroniclers, an inspired assurance that he should ere long be restored to power, which prophecy was speedily fulfilled. At this period however Guthlac died, and Ethelbald, out of respect for his memory, founded the abbey of Crowland, circ. A.D. 716, employing as his architect Kenulphus, a monk of Evesham, and giving to the builder of the structure three hundred pounds, and one hundred more for ten years to come; in those days a considerable donation.

The abbey thus munificently founded by Ethelbald, continued to increase in importance for somewhat more than a century and a half, at which time it was plundered and burnt by a party of those Danish invaders, by whom nearly all the early monastic institutions of that district, at different times, were either reduced to ruin, or suffered the most serious injury. The monks however, becoming aware of the approach of the enemy, sent away the greater part of their valuables to a hermitage at no great distance, and hid the remainder in the cloister well.

The abbot of that time, Theodore, was slain at the altar, but many of his inferior brethren were able to make their escape from the abbey, and thus save their lives. It is supposed, that the church being built of stone was not wholly destroyed by the fire which the Danes kindled, so that upon the return of the monks to their former abode, when danger ceased with the departure of the assailants, they found considerable remains of that portion of the monastery; they however had all the domestic buildings entirely to rebuild, which they began under the direction of Abbot Godric, who had been elected from among the surviving brethren.

We now come to a new era in the history of our abbey. Turketyl, Lord High Chancellor of England, under King Edmund, when on his way to keep his residence at the metropolitan church of York, of which he was a prebendary, halted for the night at Crowland. He was received by three hoary monks, all the members of the establishment now surviving, who dwelt among the half-restored ruins, and weary through age, with difficulty were enabled to gain a scanty subsistence. The Chancellor was seized, we are told, with an enthusiastic love for the place, and leaving a donation for the more ample support of the three ancient ecclesiastics, proceeded to his cathedral, determining, that with the assistance of Providence, he would be the restorer to magnificence of the shattered and dismantled abbey he had just visited. Not to weary you with a lengthened detail of the difficulties, which Turketyl experienced in the accomplishment of his design, I will tell you that he became abbat of Crowland about the middle of the tenth century, and numbers of the learned of the day placing themselves under his rule, this abbey assumed a reputation for learning, among the monastic institutions of the country, hardly exceeded by the architectural position it obtained by the restorations and additions of its new abbat.

The successors of Turketyl followed his good example in the keeping of their abbey, and a peal of bells shortly after his death being presented to the church, their silvery tones sweeping over the waters around, produced an effect to be sought for in vain beneath any other tower in the kingdom.

The church which had been thus raised by the exertions of Turketyl was not however destined for a long existence. During the abbacy of Ingulphus the historian (who had been promoted to his office by William the Conqueror, and had received consecration at the hands of Archbishop Lanfranc, on the Conversion of S. Paul, 1076,) a destructive fire was accidentally kindled in the church, which, notwithstanding every exertion to save it, burnt the whole abbey, except the north transept, down to the ground. This disaster happened in the year of grace 1091.

In pursuing the architectural history of the abbey of Crowland, which we have now brought down to the commencement of the church of which we see the remains; one great point is to determine the respective dates of its several parts, and the architects under whose direction they were executed, and fortunately we are not so much left to conjecture on these questions in the case of this abbey, as we are in that of some others.

The *Norman church* we learn was begun by *Abbat Joffrid*, in the year 1112, five years (consequently) before the neighbouring church of Peterborough, and in accordance with the usual practice, its builders commenced operations at the east end and worked westward. Their labours, though interrupted by a second fire, were brought to a happy termination, under the auspices of Abbat, Robert de Redinges, 1170 A.D., and as might be expected, the work of the west front was an advancement upon that of the eastern portions. Fortunately we have a specimen of the early Norman work at Crowland still remaining in the western arch of the central tower, while a portion of the west front, containing arcades of semicircular, intersecting, and pointed

arches, is a no less valuable example of the Transition period at which the work of erection was brought to a close.

We find, by other proofs than that furnished in the remains at Crowland, that many of our large Norman churches were not completed entirely during the prevalence of the round arch, and indeed we need go no further than our diocesan cathedral for a magnificent example of a Transitional west front.

Though we hear of no alteration being made in the Norman church at Crowland, till during the Abbacy of Richard de Croyland, who presided there from the year 1281 till 1303, yet during the interval upon which history throws no light, the Transition work of the central division of the west front must have been exchanged for the beautiful First-Pointed ornamentation, the remains of which show us perhaps the finest example of mediæval statuary, next to that in the west front of Wells cathedral, which this kingdom can boast of. Like however the architect whose genius conceived the matchless design carried out in the west front of Peterborough, the name of him to whose skill we are indebted for the rich work of the same period at Crowland is lost to posterity, though a lasting memorial of him is left for their admiration.

It is stated that the Abbat just mentioned, Richard de Croyland, remodelled the church, by which term, combined with some other remarks, we are led to suppose that he took out some of the Norman windows which he replaced with others of more ample dimensions, and carried out various other expedients, which were at the time when he lived commonly in use, to increase the light in the interior of the structure.

During the time of Abbat Thomas Overton, who was appointed to his office in 1392, the greatest alterations seem to have been made in the abbey church, as well as the domestic buildings; William de Croyland, an ecclesiastic who was master of the works, seems to have been indefatigable in his exertions, since we find that the nave, transept, refectory, and part of the cloister were rebuilt under his direction; the choir screen, peculiar from the situation of its doorways, still left across the western arch of the central tower was probably his design also. Whether the massive tower now seen on the north side of the west front was erected at this time is not quite clear, though it seems a probable supposition: but since we find that Abbat Upton began in 1417, and Abbat Lyttleton completed about 1427, the enlargement of the north aisle of the nave, it might possibly have been included in their alterations.

Thus the abbey church of S. Guthlac and S. Bartholomew was finished, but its stately pile was not long destined to be the ornament of the waste around. The year 1534 saw its last Abbat supported in forced retirement by a pension from the revenues of his once wealthy establishment, and its nave a parish church amidst the ruins of the adjacent portions. It might have been hoped that the work of destruction would have stopped here, but not so, it did but pause; at the Rebellion the nave and its south aisle were so shattered by violence, that the parishioners retired into the north aisle, which, with the pier arches blocked up, still forms the church of the town. Since this time

the abbey has been considered the common stone quarry of the place, every inhabitant taking any materials he stood in need of from it to strengthen his dwelling house or to build his pig-sty, and not contented with these outrages, the inhabitants celebrated one festive occasion by roasting an ox whole behind the choir screen, and thus well nigh effacing some of its rich ornamentations; but lately the revival of good taste having extended itself even to some of the uncouth minds of the Crowland population, a greater respect for the venerable ruins has arisen in the town.

A glance at the abbey remains, as they at present appear, will form a suitable conclusion to the foregoing sketch of the architectural history of this once noble structure.

Upon approaching Crowland, the first appearance of the abbey is that of a "dimly huge" mass rising above an extensive plain, intersected by dykes, and only relieved by an occasional bed of tallows or lone farm house; the distinguishing feature of the distant pile being a massive tower crowned with a short spire. When the traveller draws nearer, more of the abbey portions are discernible, and when the small town is entered, an occasional glimpse of the highly ornamented and lichen-tinted west front makes him hasten onward to gain a more certain view. Passing the ancient triangular bridge, which interrupts him, but not unpleasantly, to look at its fine proportions and unusual design, he soon comes to the front, which beautiful even in decay makes him forget the tediousness of his approach to it, and proves to him that the soil on which he stands was once the dwelling of great and learned men, of whom the ruins of their abbey show the earthly memorial.

Supposing ourselves thus standing before the west front we see on the south side the remains of the original Transitional work from which the central division of the façade is separated by a Third-Pointed buttress terminating in an angular pinnacle crowned with a battlement. This, like those at the angles of the tower, might form part of the erections of William de Croyland, under whom (probably) the upper part of the central division of the front was added, which, though of most elaborate composition is not without fault in design on account of its straight horizontal termination; this however did not at that time meet apparently with the disapprobation of the architects of that district, as we find it imitated in the neighbouring front of Thorney abbey. The lower and First-Pointed portion of the central division cannot be too highly praised; I question much if the west front of Wells, or the presbytery of Lincoln possesses work more chaste, of better arrangement, or more skilful execution. The work on either side the west window especially presents us with a more effective though simple disposition of figures than anything I remember to have seen in other compositions of the same date in this country. The western door also, though inferior in size to many of our large divided First-Pointed doorways, is extremely fine, and the history of the patron saint carved in the quatrefoil, though much decayed, is a great curiosity.

What the necessity was for so massive a tower it is hard to explain, but we doubtless are indebted to its support for the preservation of the adjacent portions of the structure. The lower tower windows to the east and west are fine Third-Pointed examples: the former is of five

lights, the latter of six lights, the upper windows are placed in an arcade and are only single lights. This tower when erected was probably not intended for the reception of bells, as a campanil was at that time in existence: the lower part before the introduction of the present ringing floor must have formed a lantern of uncommon design, but by no means wanting in good effect. The unusually terminated buttresses of the tower, and the slender flyers, springing from spireless pinnacles on one of which sits an open-mouthed dog, deserve study as examples of rare Third-Pointed design. The Galilee porch is perhaps the plainest portion of this part of the church; it has had good vaulting, of which the springers are all that now remain. The large north aisle now used as the parish church has good windows on the north side, of which those in the bays nearest the tower are curiously recessed; within it is richly vaulted, the bosses at the intersection of the ribs in many cases containing rebuses. There is a fine wooden screen, and a font coeval with this portion of the abbey, and there is also a cylindrical stoup of great curiosity under a Third-Pointed niche. The modern fittings of the parish-church, and the barbarous lights in the pier-arch stoppings, form a distressing contrast to the remains of the former glory of the building.

The western arch of Abbat Joffrid's central tower is now the most eastern portion of the remains: it is of great richness and one of the best examples of a large Norman arch left us. Across its lower portion is the choir screen we have attributed before to William de Croyland, and above, though I would gladly forbear to speak it, the arch is stopped with a red brick wall, all that the Crowlanders can afford for the preservation of the interesting portions of an abbey of which they might well be proud.

Like similar structures of the same period, William de Croyland's nave has had no triforium, the pier arches are unusually richly moulded for Third-Pointed, and have no capitals at their spring. Much of the clerestory was till lately perfect, but little now remains of it; the north wall of the cloisters has also lost the vault springs with which I see by an etching in Gough's *History of Crowland*, it was in the last century adorned. "The high embowed roof," to borrow Milton's expressive epithet, with which the nave was finished has no remaining trace of its existence except such as are shown in the fragments, which still cling to the wall corbels.

We have thus in imagination visited the remains of Crowland abbey, but I cannot conclude without hoping that the very imperfect sketch of its beauties, which time has permitted me to give, may not be enough to satisfy those who have so kindly listened to my remarks, but that they will visit with as much pleasure as I have often done the remains of this once powerful monastery, which are now fast crumbling in decay, and I can only assure them they will not regret the uninteresting nature of the journey over the fens, which I may add will be accomplished with much less difficulty than in the days of S. Guthlac, or even during the existence of the causeway over which travelled the Lord Chancellor Turketyl.

## MELANGES D'ARCHEOLOGIE, ETC.

*Mélanges d'Archéologie d'Histoire et de Littérature rédigés ou recueillis par les Auteurs de la Monographie de la Cathédrale de Bourges.* (C. Cahier and A. Martin.) A Paris. Chez M<sup>e</sup> V<sup>e</sup> Pousielge-Russaud, 1847—1849, 4to. pp. x. 262. 45 plates.

WE owe our apologies equally to our readers, and to the learned authors of the work before us, for having so long delayed our notice of it. The ecclesiological reputation of PP. Cahier and Martin is too firmly established by their great work on Bourges, to need more than a passing allusion to it. Having completed that publication, they have undertaken the present one which, appearing in numbers, has reached the termination of its first volume. It is, as its title denotes, a miscellaneous collection, profusely and beautifully illustrated by memoirs on subjects relating to the history of Christian art.

The publication appropriately commences with the description, by Père Martin, of the splendid reliquary of the great relics\* in the unrivalled treasury of Aix-la-Chapelle, illustrated by nine plates. After expatiating upon the richness of mediæval metal-work, and the important part it played in contributing to the liturgical completeness of a church, our author leads us through some interesting historical researches relative to the relics given to Aix-la-Chapelle by Charlemagne, and their subsequent fortunes down to the date of the *chasse* before us, the actual fabrication of which he finds noted in an edict of Frederic II., in 1220. For its description we must refer our readers to the *Mélanges* themselves. It is sufficient to say, that it is a specimen on a scale gigantic for metal-work, of all the resources of that art in sculpture, beaten-work, enamelling, jewelling. The illustrations, several of them printed in colours, and giving the details of the enamels, are exquisitely done.

We have then an article on the sculptured ivory covers of the prayer-book of Charles the Bald, by P. Cahier, affording scope for much illustration of symbolism. Then follows an essay by M. E. Cartier, on the mediæval numismatics of Chartres.

The next division, by P. Cahier, is entitled, "Some conjectures upon the external symbolism of churches in connection with a biblical interpretation of the word *Magot* (monsters, gurgoyles, &c.)" a title only indicating the subject of the earlier portion of the essay.

The prophetic Gog and Magog were, during the middle ages, corruptly called Got and Magot. It seems that in Hebrew, Gog signifies "a roof," and Magog, "belonging to a roof." Hence, as the writer argues, comes the application of the latter word to the symbolical representations of evil, in the upper portions of the exterior of mediæval

\* Relics, said to be the swaddling clothes, the cloth our Blessed Lord wore upon the cross, the dress of S. Mary, and the cloth which received the head of S. John the Baptist.

churches. P. Cahier goes on to discuss the "normal orientation of a church," in which he argues that the east gate of Ezekiel, is in reality the door looking to the east, i.e., the west door, and that to this source is to be traced the universal symbolism of the west door. The majestic figure of Our Blessed Lord, found over early west doors, he terms CHRIST the Lawgiver. P. Cahier is very *trenchant* when he lays down, as he does, in a marginal note, that the central bell-tower belongs only to monastic or collegiate churches. He might find parochial central towers in Normandy, not to bring him to England. In the symbolical language of architecture, the north side was devoted to the representation of the doom of Sin. Our author considers that it was owing to this symbolism that the font, the laver to cleanse from sin, was ordinarily placed to the north of the west entrance. The fourth section is headed "Modifications introduced about the thirteenth century," and commences "rarely in the twelfth century, but frequently in the thirteenth, the Last Judgment surmounts the west door." P. Cahier traces this change of symbolism to the fact, that in the twelfth century only the traces of the *Catechumenate*, (to borrow his substantive,) began to disappear in France, and that the increase of parish churches had begun to extend to simple priests those administrations which were formerly confined to cathedrals. Thenceforward adult, as distinguished from infant baptism, ceased to be a fixed idea. The result was, that the simpler and more early teaching of the portal—"I am the door," ceased to be offered to congregations, none of whom were supposed to doubt or to disbelieve it. The result, according to P. Cahier, was, that for it was substituted a scene proper to be kept always before the eyes of those already Christian, that of the day of Doom, at a time when "these great objects of preaching (and consequently of art), had not begun to be addressed to the infidel, but to the sinner." He goes on to treat of the south door and rose, which he establishes as devoted to the representation of the Communion of Saints, with Our Blessed Lord as their chief. He states that the Blessed Virgin is seldom found at the south door; and that whenever found at the principal entrance, she is in subordination to her Divine Son.

The next article, by P. Martin, is descriptive of mediæval candlesticks of brass, of which various examples are given. In the dragons and other monsters there represented, he finds traces of Scandinavian mythology. The next essay by the same author is entitled "Various Monuments of Religious *Orfèvrerie*."\* Our limits prevent our giving the analysis we should have liked of this most interesting contribution.

A short notice of some sculptures, illustrative of a fable current in the Middle Ages, by P. Cahier, is followed by two others by the same author; the first of a mystic Slavonic carving, the second describing the sculptures of two capitals of the twelfth century. A long article by M. A. Le Normant follows, on the "Arm-chair of Dagobert," at present in the National Library, but formerly at S. Denis, which he establishes to have been actually the work of S. Eligius, made for Clotaire II. In

\* It is strange, that in our rich language, no word should exist to describe work in the precious metals.



its original shape, it is a folding seat, imitated from the curule chairs of classical antiquity.\* The illustrations to this article are not only drawn, but engraved by P. Martin. P. Cahier follows with a description of various crosses, and an article on the crucifix of Catherine, at Aix-la-Chapelle, giving much interesting information on the artistic and symbolical history of crucifixes. The same writer then illustrates a Saxon psalter, in the British Museum: and with a very curious *mystery* of the Epiphany, drawn from a Belgian MS. of the eleventh century, strikingly illustrating the dramatic character of mediæval services (several of the *speeches* being the recognised antiphons), the volume concludes.

We must not forget to state, that many of the illustrations are due to the pencil of P. Martin.

#### ON MODERN ANTHEMS.

(*A Paper read before the Ecclesiological late Cambridge Camden Society, on its Eleventh Anniversary Meeting, Thursday, May 16, 1850, by F. R. WEGG PROSSER, Esq., M.P.*)

AT a time like the present, when efforts are being made to improve the music in so many of our churches, and when the metrical psalms are being gradually discarded, it is quite necessary to determine what we shall substitute for them. A paper in a late number of the *Ecclesiologist* endeavoured to defend the old Catholic hymns, and to show that the glorious and solemn Gregorian music, to which they are set, is the fittest and truest expression of the worship of the Church. However, some people like nothing except anthems, and reject even Catholic hymnology by the following kind of argument:—The metrical psalms are a Puritanical invention. So all metrical music is to be abandoned.

Now when this inconclusive piece of reasoning is put in practice, and when (as is sometimes the case) semi-operatic music is substituted for what was at least solemn and devout—(which is really the fact, as regards some of the most commonly-used metrical psalm tunes),—we are bound to make an effort to expel from our churches those productions which we shall venture to designate as modern Protestant anthems.

No one would say that there are no devotional anthems in use; indeed there are many. We confess to a preference, for our own part, for hymns; but we admit there are several anthems which cannot be attacked as being in the slightest degree indevout or secular in their character. On the other hand, there are a very great number, which are most objectionable, and indeed irreverent.

\* Our readers will remember, that its non-resemblance to this specimen was one of the arguments adduced by P. Martin against the antiquity of the patriarchal chair of Canterbury.

Now first of all, it is quite requisite to explain that the modern Protestant anthem, and the ancient Catholic antiphon, are two very different things. The antiphon, as its name implies, was a piece of simple music, sung (as we now say) antiphonally, that is in response by each side of the choir, the one answering the other. The music was almost as simple as the music for hymns, the difference being that it was not metrical. An instance of such an antiphon is the "Hæc dies quam fecit Dominus; exultemus et lætemur in ea"; the Easter antiphon, translated in the S. Saviour's (Leeds) book of hymns, and there set to the music of the Easter hymn, "O Filii et Filiae." A modern anthem is not antiphonal,\* though the word anthem is really identical with antiphon, and so it belies its name: it is a piece of music sung by the choir, or part of it, for the gratification, or, as some people think, for the edification of the congregation. But it is not intended for the congregation to join in it. Now we do not say that pieces of music which are not congregational, are to be entirely excluded; but we do say that they are not the highest, nor the best, nor the most edifying, nor the most devotional, kind of church music; and our own feeling is, that the less we hear of them the better. The old antiphon, if the impression on our mind be correct, was meant to be as congregational in its use as the psalms and hymns, though perhaps it was a little more difficult; just as we have some chants or hymns easier than others, though all are intended for the congregation to join in. At the time when our services were in Latin, it was of course not so easy to introduce congregational worship; yet *in theory*, the congregation were supposed to join in the psalms, hymns, and antiphons, though in practice the laity were frequently absent altogether from the service; and if present, did not join perhaps either in the antiphon or the psalms. But no one ever thought of a congregation joining in an anthem such as we now have, the Protestant anthem being frequently sung as a kind of sacred-theatrical ceremony, by three or four voices, and sometimes (which is the least edifying of all) being entirely solo. We are at a loss to understand how this *can* be so proper a mode of Divine worship as an antiphon or hymn, in which the congregation can join. Far be it from us to set ourselves against the most difficult and complicated sacred music, if only it be used in its proper place. It would be a far more profitable recreation for Christians in their private houses, than is much of the trumpery, and sometimes most objectionable music, taken out of immoral operas, to which some persons are addicted. We want some reform, both in our ecclesiastical and secular music.

But to return to our subject. If the congregation go to the daily prayers of the church, to perform the duties of active devotion, and direct prayer and praise, and not to be absorbed in passive contempla-

\* [While agreeing in the main with Mr. Wegg Prosser's paper, we think it right to say that, in our opinion, the etymological argument is here pressed rather too far. The ancient antiphon derived its name, we imagine, from its being properly a necessary adjunct to *antiphonal* psalmody, being used as an introduction and close to every psalm. The change from this kind of antiphon to a modern anthem was probably very gradual: some of the *earlier* specimens of this kind of composition have in their construction an alternation of *Decani* and *Cantoris*, like a modern "Service."—ED.]

tion,—we maintain that anthems, in the modern sense of the word, need not be heard very frequently : and that their loss would be little felt. We are not asserting, for we are not sure of the fact, that these anthems, to which we are objecting, were never used before the Reformation ; but we are convinced that they formed no part of public worship in the earliest and purest ages of our Church : and we believe that when they were introduced, it was some time before they degenerated into the lax and thoroughly secular compositions which now distress our ears, even in churches where one would expect better things. The word anthem is used in the Prayer Book, and our best plan would be to interpret that word in its original sense, namely, antiphon, which is the same word in fact, and which with a reasonable latitude of interpretation, may be supposed to include hymns sung in alternate verses. In condemning anthems, however, we guard ourselves against being supposed to condemn all equally. There are some solemn ones ; and some there are which are operatic ;—some which are most religious in their composition, and could not be mistaken for scraps of an opera, or for secular glees,—and others which are positively irreverent.

Now a collection of hymns is being at present published, called “ Sacred Hymns and Anthems, with the Music, as used in the church of S. Saviour, Leeds.” S. Saviour’s is well known as a church which has been, as it were, taking the lead in due observance of everything connected with Catholic ritual ; and we are inclined to regret, that a book coming from such a source, should not have placed before the world a rather higher standard of ecclesiastical music than has been the case.\* In fairness, however, we must say that there are some valuable pieces of music in the collection. The words are chiefly translations (and that into very good English verse) of noble old Catholic hymns ; but it is to be regretted that such a hymn (e. g.) as the “ *Pange Lingua* ” should not be set to its proper tune. The tune to which it is set is a fine one in its way, having a cadence something like the eighth Gregorian tone ; but when there is a proper tune belonging to a hymn, it is better to observe it. Again ; the *Vexilla Regis* (than which a nobler hymn, we should think, does not exist) is so inferior in dignity, solemnity, and penitential awe, as given in the S. Saviour’s book, to the version in Novello’s collection of Gregorian hymns for the year, that we are inclined to think the S. Saviour’s tune must have been taken from a spurious and corrupt copy. This last-named collection contains also the “ *Dies Iræ*,” of which we think (without in the least finding fault with that which we are mentioning) a better version has been published by Mr. Irons ; we have not however examined the two by the aid of any ancient copy. There is a very fine “ *Veni Creator Spiritus*,” taken from Palestrina, in the S. Saviour’s collection ; and there are possibly other good pieces of music (such as the Easter hymn before alluded to, “ *O Fili et Filix* ”) in the book, but we should have liked to see them all good, coming from such a place.

\* [We may add with much regret that not only is the choice of music in this publication less good than it might have been, but there is also a general want of accuracy, for which even cheapness of price scarcely makes amends.—ED.]

It has been well remarked, that there is nothing whatever to prevent us from inserting in our own ritual, at the place marked for anthems, if we please, the whole variable singings of the Greek or Latin Church for every day in the year, or composing some analogous system and cycle of singings for our own. But we are convinced of one thing,—that unless the clergy take up this matter themselves, there is no hope : as long as it is left to professional choir-singers, who are too much tempted by the general character of the music they sing, and by the temper of ordinary congregations, to show off, if they are allowed to do so, we shall in vain look for music calculated expressly and solely for solemn devotion.

*Note.*—In the discussion which followed upon the reading of this paper, a gentleman said (in favour of anthems) that an anthem was a kind of musical sermon. Now, in the first place, we are sure no ecclesiologist would raise preaching (as do the Puritans) above prayer and praise, even if the fact were true : but, in the second place, we dispute the accuracy of the comparison, except in the one point, that a long, bad anthem, and a long, bad sermon, are equally wearisome.

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#### ON THE PROBABILITY OF CERTAIN CHURCHES IN KENT AND SURREY BEING BY THE SAME ARCHITECT, WITH SUGGESTIONS FOR A GUILD OF ARCHITECTS.

*A paper read by G. E. STREET, Esq., Architect, before the Ecclesiological late Cambridge Camden Society, on Thursday, May 16, 1850.*

I HAVE been asked to put down some notes upon certain similarities in the character of some village churches in Kent and Surrey, which, as it struck me, proved that they owed their design to one and the same man.

This I have done, though I fear in an imperfect manner ; but with some pleasure as it has given me an opportunity of making some observations, to which I think that the consideration of the subject very naturally leads—upon the architectural practice of these days as contrasted with that of our forefathers.

The subject is one of extreme interest, particularly to one who is attempting to tread in the old footsteps ; for to my mind there are few points in which we modern architects ought to be so anxious to follow our ancestors as in the habits and thoughts, which, if we may judge from the buildings they have left us, so eminently were theirs : and necessarily slight and imperfect as these remarks are, they may at least serve to lead others who have more opportunities than I have, to the elucidation of some passages in the lives of some of our old architects, if such a thing be practicable. I trust to be able to make it clear to you that there are sufficient marks of similarity in the churches which I am about to enumerate, to lead us to a tolerably certain conclusion, that they are all the work of the same man ; but in order to demonstrate this, it will

be necessary to give a rather minute account of the churches, or rather of such parts of them as come within the scope of my plan.

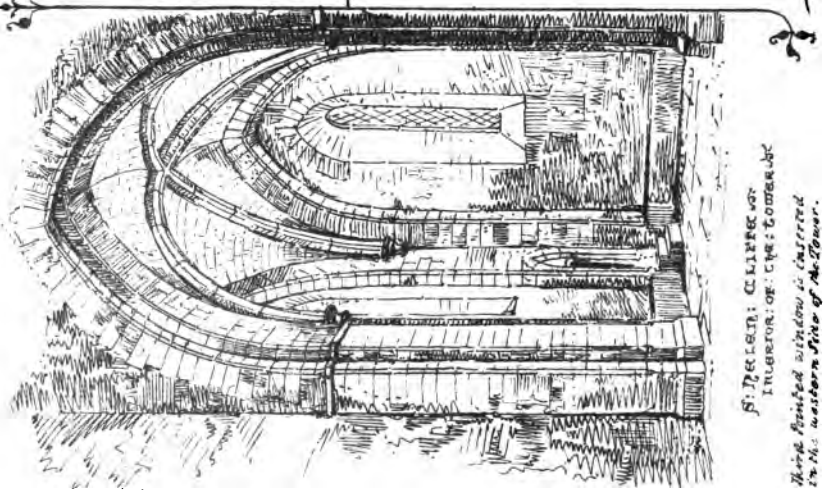
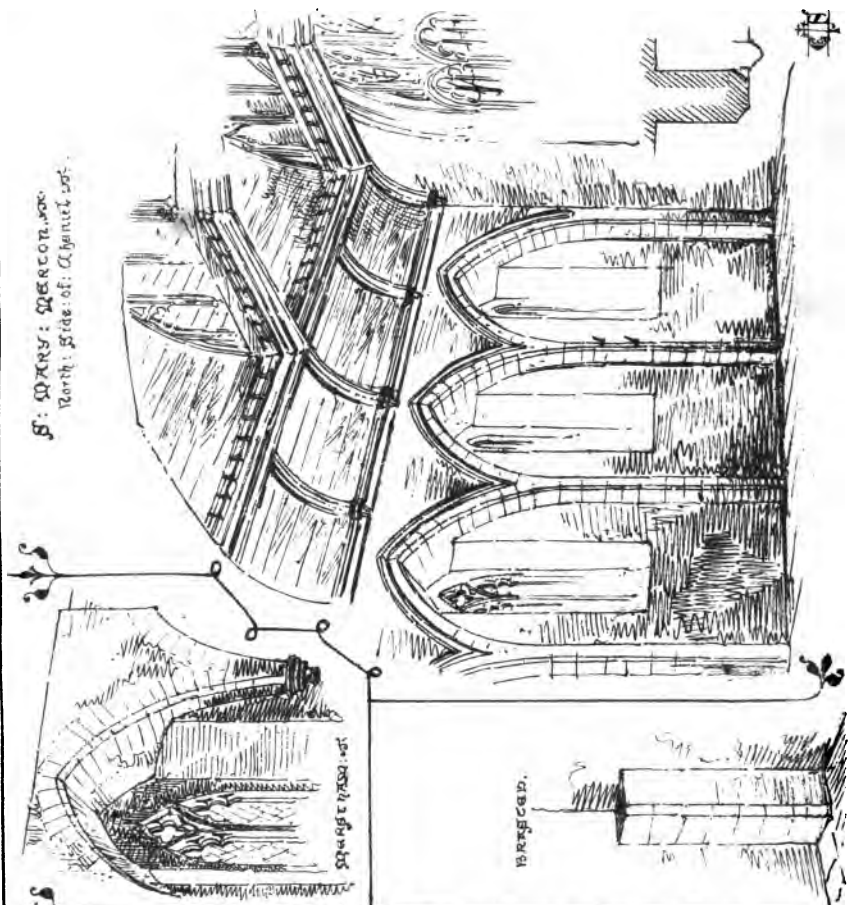
They are S. Mary, Merstham, Surrey; S. Margaret, Chipstead, Surrey; S. Helen, Cliffe at Hoo, Kent; S. Mary, Merton, Surrey; and small portions of S. Martin, Brasted, Kent, and S. Martin, Gatton, Surrey. I suppose that an architect commenced at Merstham and there did the font,\* (though it is perhaps more probable that this was a little before his time,) and that thence he went to Chipstead, hard by, and commenced the church. Of this original work, traces are to be found only in the nave, and it is probable that it was at first intended that the church should consist only of a nave and chancel, though during the progress of the building, as I shall presently show, this plan was departed from, and the church very much enlarged. However, of this first foundation, we have the north and west doors, and one small window in the north wall of the nave, and the mark of the pitch of the roof at the west end before the erection of the south aisle and of the clerestory. The mouldings of the doors are fine, and though the arches are semicircular, they are thoroughly developed First-Pointed, and the label of the north doorway is enriched with a row of dog teeth on a chamfer. (Plate 4, fig. 2.) The subsequent enlargement of the plan of the church was effected by the addition of a south aisle, a central tower, north and south transepts, and a noble chancel; and the adoption of a clerestory over the arcade between the nave and south aisle, which rendered it necessary to raise the north and west walls considerably above their original level. But there is, in one or two particulars, evidence of similarity in both works; and it is clear from their style, that there is so slight a difference in their date, that they might very easily be the work of the same man.

I imagine that, whilst he was engaged in this work, it became necessary that Merstham church should be rebuilt; and it was decided, too, that Chipstead should be much more stately than was first conceived; and then it was that the genius of the artist came fairly into play, and produced two *village churches* which must have been well-nigh perfect in their way, and not the less lovely from their great simplicity. They were alike too in some points, first in the similarity of feeling displayed in the west door of Merstham and in the transept door at Chipstead and again in the quatrefoil windows of their clerestories. (Plates 4 and 5.) And now from these sisters I must take you to a distance to a church which amid all the havoc that time and apathy, and sinfulness, have wrought upon it, is still a glorious object for the attraction of the wayfaring ecclesiological pilgrim; a church in a spot where once it is possible, or (at least) commonly said, that in the early days of the Church solemn councils sat: the church of S. Helen, Cliffe at Hoo. Of this, I believe the transepts, nave-arcades, clerestory, and west tower† are the work of our Chipstead and Mers-

\* The font at Cowling, the next parish to Cliffe at Hoo, seems of very similar character to this and a shade later in date, and the font at Gatton may perhaps be an evidence of still further development; it is considerably later and of very good style with detached shafts and foliated caps.

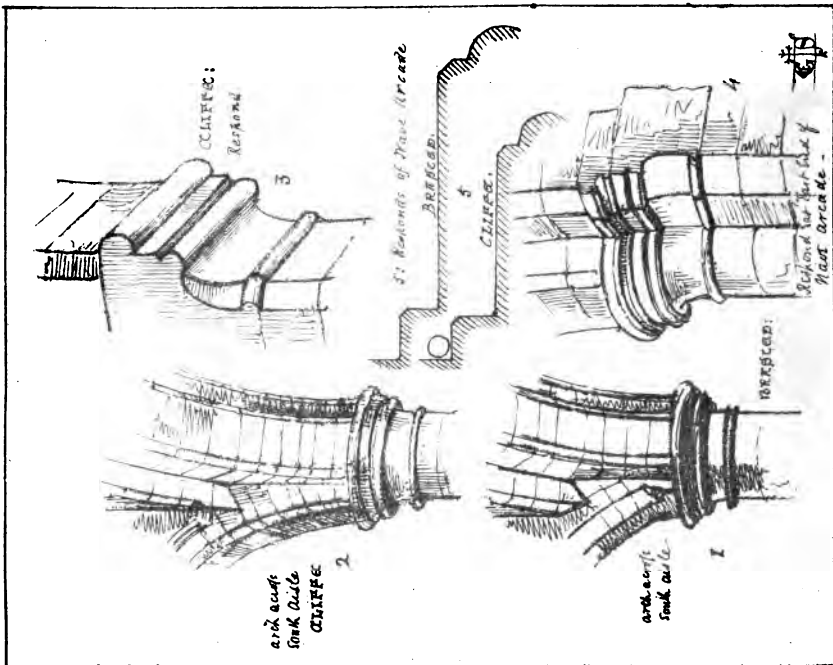
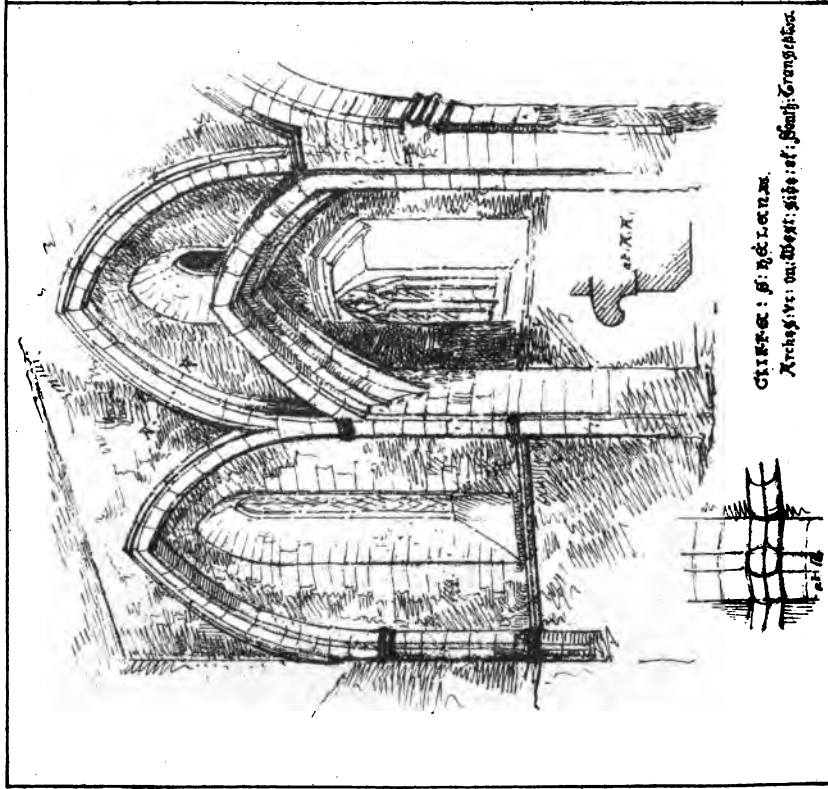
† The chancel is one of the noblest of Kent's many noble chancels, and sad to say, perhaps the worst of all, in its present forlorn and uncared for state.

S. Mary: Mercen. sec.  
North Side of: Chapel 205.



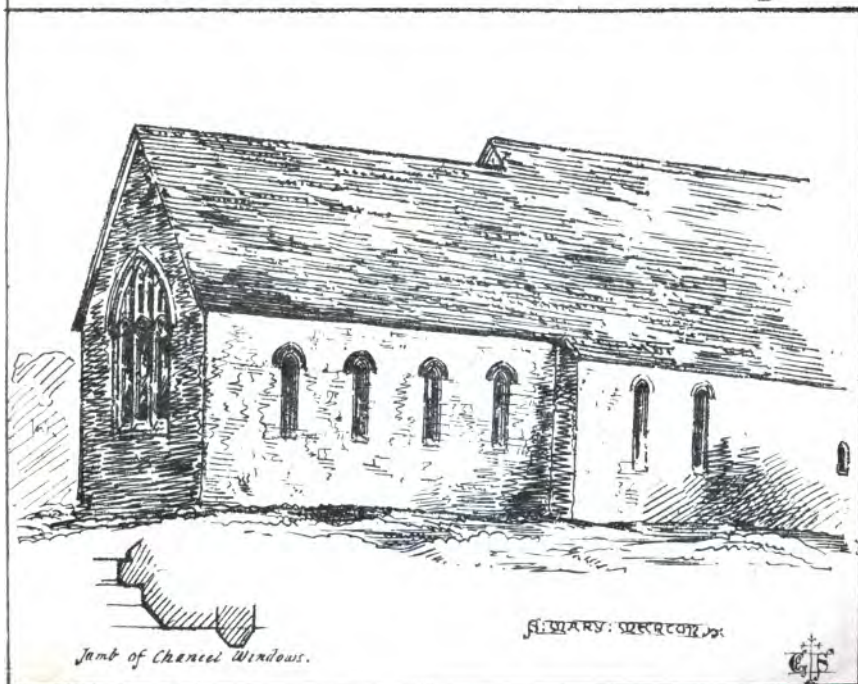
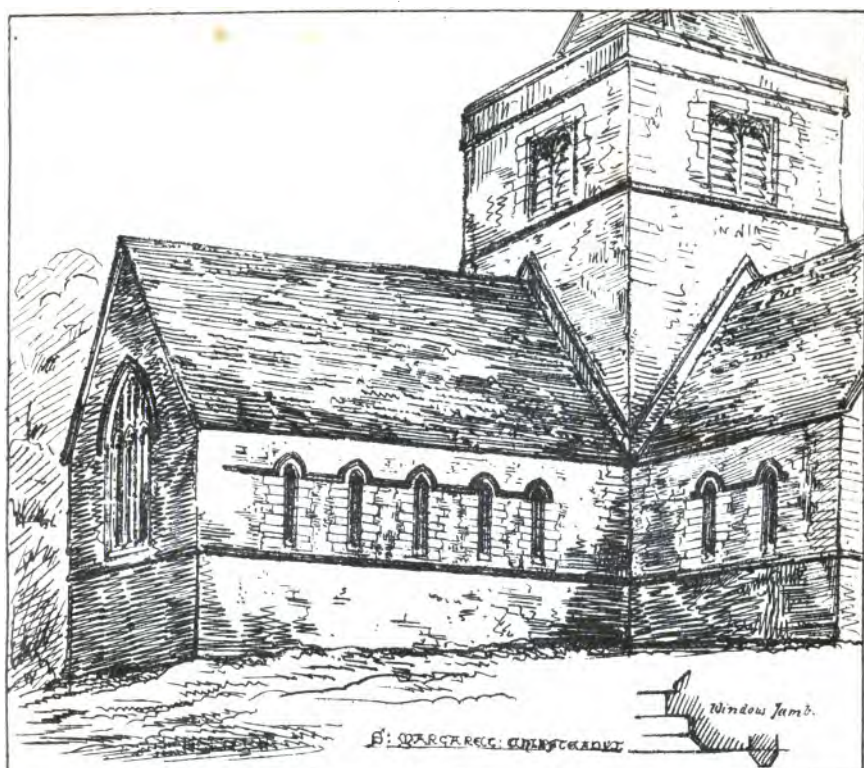
S. Mary: Chapel of  
Interior of the tower.  
A large pointed window is inserted  
in the western side of the tower.





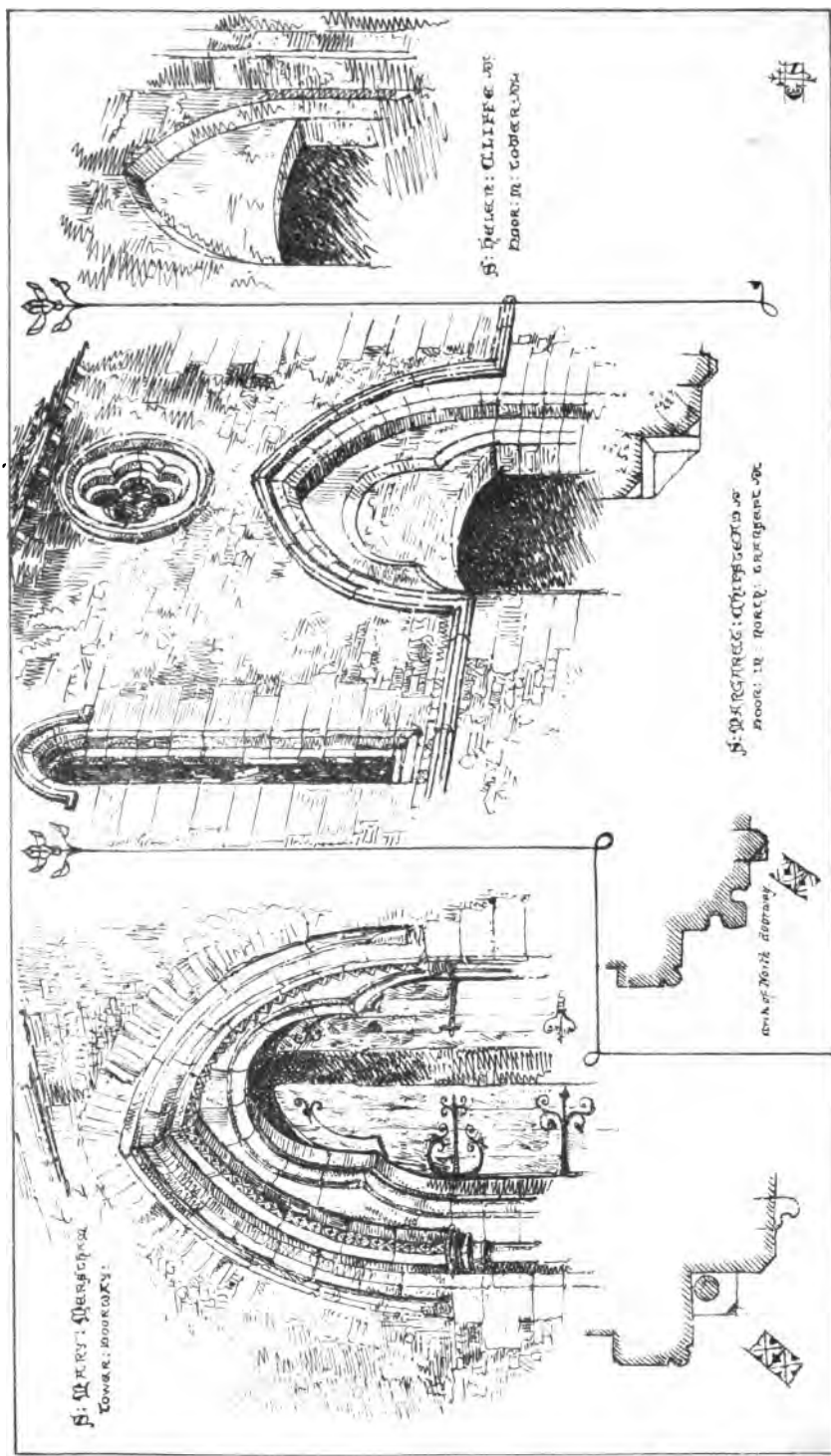




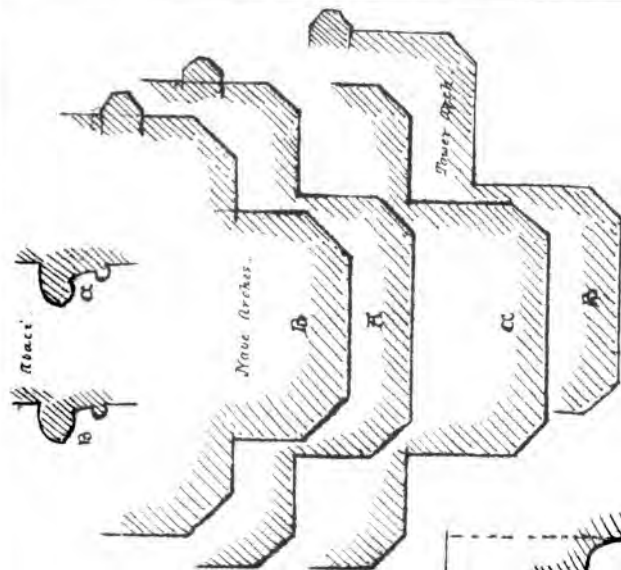




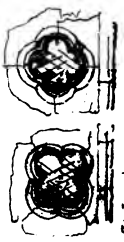
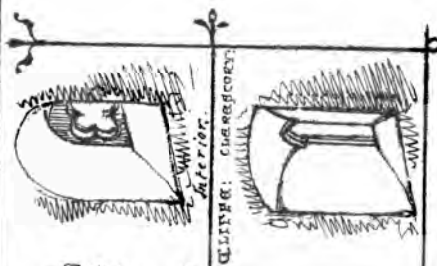




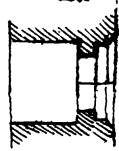




Reference to Sections of  
 A. Weymouth  
 B. Chippendale  
 C. Cliffe  
 D. Broughton



Anterior  
 Posterior



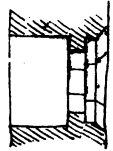
Plan



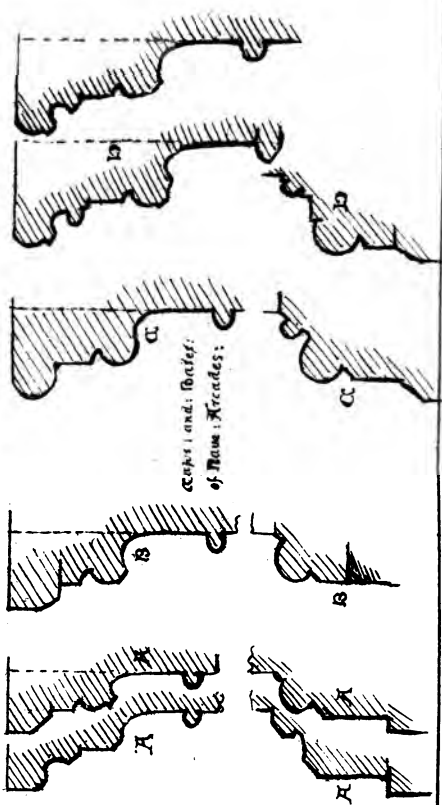
Anterior



Posterior



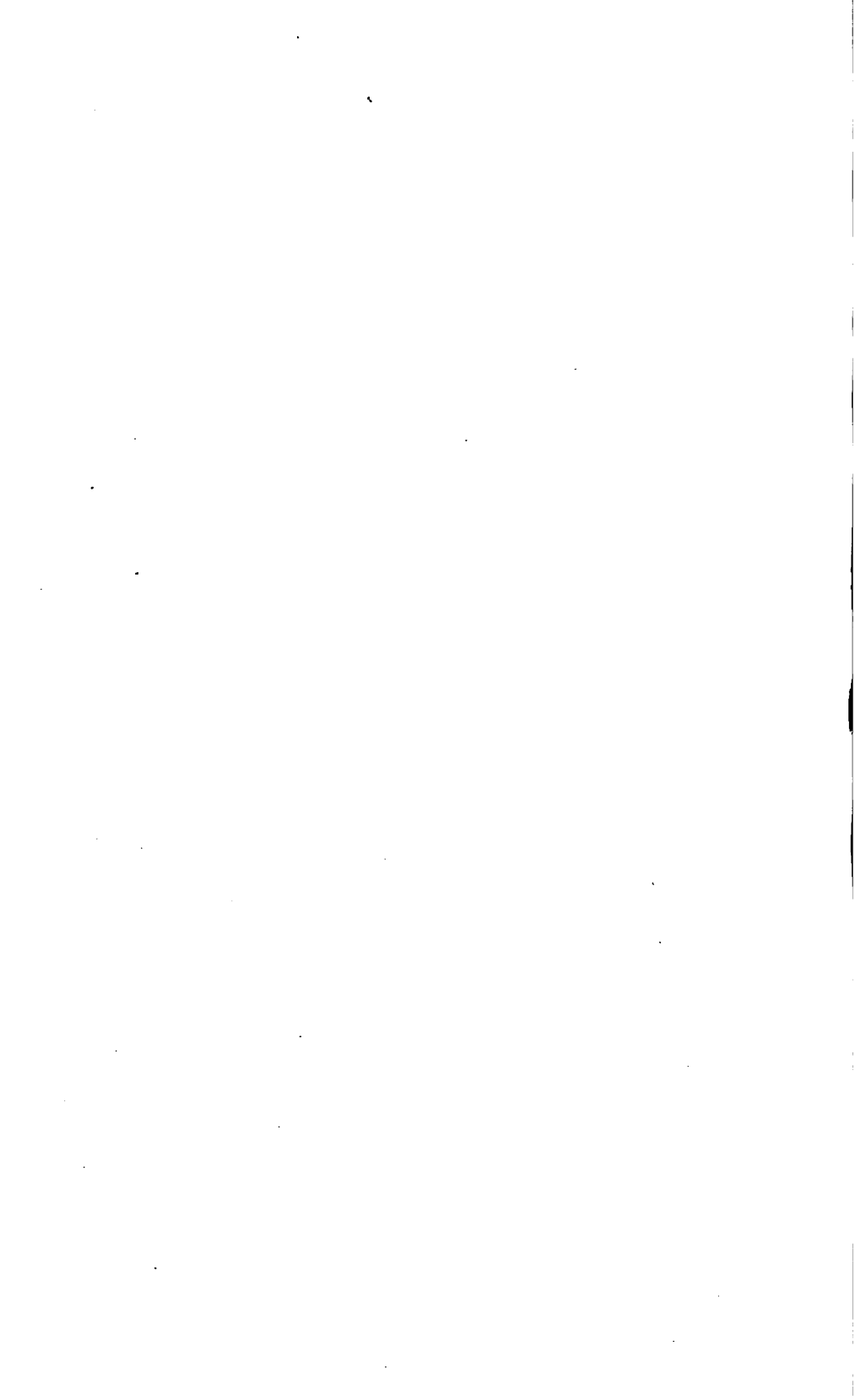
Plan



Anterior and Posterior  
 of Main Arches







tham architect; and I shall now, in describing some portions of this church be able to point out more marks of similarity than I have yet attempted to do—points too I must observe of curious and minute similarity, and such as it was not unlikely that one man would, without thinking much on the subject, naturally produce. I begin with the transepts; they are very beautiful; and not a little of this beauty do they owe to a curious system of wall-arcading which I have seldom seen in any other than this man's works. It is not the arcading to which we are all accustomed, such as is found at S. Peter's, Westminster, or at S. Alban's, or at Stone, or in such examples; nor is it to be confounded at all with the arches so often left in walls to allow of the future erection of an aisle; nor again with those blank arches sometimes occurring over altars in east walls of aisles and transepts; but it is a system of lofty arcading, partaking equally of ornamental and constructive character, and in all cases containing in the space enclosed by it a window of very simple and severe character. For instance, in each of the transepts at Cliffe the east wall has three engaged shafts, from the caps of which spring two arches adorned with a narrow chamfer and a simple label only, the apex of each of them reaching within a very short distance of the wall plate. The wall under them is almost 9 inches thinner than it is elsewhere, and under the centre of this enclosing arch is a lancet window of extreme simplicity; the inside arch not even always chamfered, and the lights narrow and not splaying very much internally. On the west wall of the transepts, (see plate 2.) the plan is the same; except that in place of shafts we have in the south transept the chamfer continued down to the ground, the springing of the arch marked by a very simple abacus, and the string which runs all round the transept, running round the jamb as a band. In the tower, the same plan continues, in the west, north and south sides, and each of these recesses had its lancet. (Plate 1.)

Now at Merstham, though the men of the 15th and 16th century were very ruthless in their treatment of the chancel, they luckily left a small portion of a similar system of arcading on its south wall, sufficient to show that the chancel was divided in length by three of those arches; and the jamb of the old window in the Eastern bay still remains, (plate 1.)

The design here is so very similar to that at Cliffe, that I feel persuaded that the same head conceived the two: whilst at S. Mary Merton, (plate 1.) the same thing occurs; the chancel being arcaded of four on each side, and the nave having also on each side next the chancel-arch a similar slight recess which may perhaps have appertained in some way to altars west of the roodscreen. This example is designed in the most regular manner, and with the most charming effect, and here one or two of the original lancets remain whose inside arches were formed by the continuation of the wall arcade into the tracery plane of the windows, precisely in the same manner in which the window arch at Merstham, which I have already noticed was managed. At S. Martin's church, Brasted, there is evidence of the same arrangement; for though the south aisle and south transept have been almost entirely pulled down and rebuilt, there still remains in the

north-east angle of the latter, (plates 1 and 2,) a small portion of projecting stonework, about four feet in height, and chamfered on the edge, which, as it seems to me, could have belonged to nothing else than one of these wall arcades; and it is curious as confirming this opinion that long before I noticed this fragment I had remarked the excessive similarity of the arcade between the nave and south aisle to the arcades at Cliffe at Hoo and Chipstead, in masonry and general character, and the similarity of feeling too in the arches between the aisles and transepts (plate 2, fig. 1 and 2) here and at Cliffe; the cross arches abutting against the stonework of the main arcade just above the capital without interfering at all with the column. This will be seen from the accompanying illustration; and though it is not unusual in old work to find this plan adopted, it is still not common, and in these two cases it bears some considerable similarity in the peculiarity of the masonry.\*

Here therefore are four examples at some distance from each other, but all bearing some marks of a common origin in this one particular of wall-arcading; and this, as I shall go on to show, is not by any means the only feature which they possess in common.

There is none of this arcading at Chipstead, but then again the treatment of the tower is very similar to that of Cliffe. The arches in each are very simple, of two orders continuous, and with very small and simple abaci; in one a mere round and the other a semi-octagon. The section of the jambs is in both cases the same and stopped with a plinth of the same height and section. Both towers are groined (and without bell holes:—the ribs simply chamfered, and at Chipstead charmingly carved at the intersection, (plate 6,) and a point of similarity worthy of remark is, that everywhere the chamfers are small in proportion to the soffits, and this is the case, remarkably, at Chipstead, at Cliffe, and at Merton, almost wherever a chamfer is used; in fact the idea, and a true idea it is, conveyed, is that the corner has been taken from the stone as a precaution, not that decoration is really sought to be obtained by a system of large chamfering. Now I do not for an instant mean to say that this is really a point by which, taken by itself anything can be proved; but still, with other points, it is of importance.

The instances are numerous; at Cliffe, the nave arcade—the wall arcade in the transepts—the tower arches—and the wall arcade in the tower, as also the external jambs of the original windows, all have this feature very strongly marked. At Chipstead, the window jambs are precisely the same as at Cliffe, (2,) as are also the tower arches and

\* It is possible that the transept and transept arch at Brasted were subsequent in date to the nave arcade and the aisle, but it is clear that if this was the case the difference in date is very slight, as the respond of the transept arch (now partially concealed by the narrowing of the aisle) has a cap and base of precisely the same character as those of the nave arcade. It is interesting to notice in this church that the east window jambs of the 13th century remain, though the window itself is Third-Pointed. It is clear, however, from their character, that they could not have been done by the same man that built the nave arcade; we need only contrast the clumsiness of the first with the elegance of the latter to see this, and it is probable therefore, that they are of a date just anterior to the work which we are examining, and that for some cause which might easily occur, such as the decease of the architect for instance, a second architect was employed.

nave arcade; at Merstham the sections are the same, though not so strongly marked.\* At Merton they are as marked, I think, as they are at Chipstead and at Cliffe; and something of the same sort, which from its striking similarity in masonry to these examples, and for other reasons which I have already mentioned, I imagine to be by the same hand, will be found in the arcade between the nave and the south aisle of S. Martin's church, Brasted. There seems too, to have been a strong sense of the magnificence (if I may use the term of so small a thing) of effect produced by long rows of lancets. The chancels of Merton and of Chipstead strongly illustrate this, (plate 3,) and the latter, especially, (unaltered in the north) shows as well as any building that I ever saw, how very simple may be the causes of real beauty and dignity in architecture. S. Helen's too, at Cliffe, doubtless boasted of its long series of lancets, but except in the transepts and tower these were all destroyed in the fourteenth century for the enlargement of the church; nor can the most earnest admirer of First-Pointed grieve at the zeal which could not rest satisfied with ought less than the entire re-erection of the chancel, when that re-erection was so very glorious and beautiful.

There are other points of resemblance which I will enumerate in order and as shortly as I can.

1st. Frequent use of simply rounded (1) or canted (2) stones, for labels, strings, or abaci; these occur repeatedly in Cliffe, in Chipstead, and in Merton churches.

2nd. Excessive simplicity of inside arches of windows. This will be seen from the sketch of a window at Cliffe, (plate 2,) and in the lancets in the south side of the chancel at Chipstead, which are not arched at all, merely straight-sided, pointed openings; and this leads naturally to a remark upon the indifferent use of round and pointed arches in these churches, particularly in the clerestories. At Merstham, and at Chipstead, the clerestory windows have semicircular-headed inside arches, and at Cliffe, the arches are segments of circles; and the doorways with segmental heads, at Cliffe and Chipstead, have the same peculiarity, (plate 5.) In all these cases too, the clerestory windows are over the piers and not over the points of the arches.†

3rd. Continuity of jamb and arch mouldings, or chamfers, with interposition only of a very slight abacus. This is the case at Merton, Chipstead, and Cliffe repeatedly.

\* I observed at Merstham as I have observed elsewhere, that the mouldings of the caps and bases of circular and octagonal columns are remarkably different in character: those for the former being composed almost exclusively of curved lines, those for the latter of angular. At Boxgrove abbey-church, there is an instance of the same delicate attention to a minute but not unimportant matter.

† This is a point to be remarked, not as being singular in old work, for it is almost universal, but as a lesson to modern architects who perversely seem to prefer to put their clerestory windows invariably over the arches instead of over the piers. The old position allows of much greater splay of the sill and it favours moreover that ingenious theory of continuity which the other plan so completely mars. Where the windows are over the piers, the lines of the arches lead the eye on by the windows to the roof; whilst in the other case, the curve of the arch leads to nothing, and the windows look like small spots on the wall. In construction too, the last must be the worst plan, as it imposes all the weight of wall on the pier and none on the arch which really requires it.

4th. Remarkable similarity of masonry ; this is particularly striking in a comparison of Chipstead, with Cliffe at Hoo, and the nave arcade of Brasted, and it is singular how very great a point attention to such a small matter is, for very much of the effect of these examples is derived from it.

5th. Fondness for quatrefoils, &c. ; this we see in the clerestory of Merstham and in the clerestory at Chipstead, (plate 5,) in the west door at Merstham, and the door in the transept at Chipstead, (plate 4,) both unusual but beautiful, and the latter showing too the use of the circular arch on which I have before commented, (and bearing a resemblance too singular to be neglected to the small door in the tower at Cliffe) (plate 4, fig. 4 :) in the trefoil-headed piscine at Merstham, Chipstead, and Gatton, and in the north transept of Cliffe, and all these seem but variations of the same idea which might well be produced by one man's taste, (plate 6.)

And lastly, the similarity of style observable where rich mouldings are introduced ; a singular abacus for instance used in the north door of Chipstead is almost exactly, I think, reproduced in the south transept of Cliffe, (plate 5,) and the moulded labels are in all cases very similar and the use of the dog tooth in a chamfer (plate 4,) at Merstham and Chipstead is to be remarked ; its effect is very beautiful and simple.

To recapitulate, I have shown a certain degree of similarity in these churches beyond what we ordinarily see in works of the same date, or of the same character ; only sufficient, as I have before said, in my opinion, to allow us to assume that they were designed by the same man. Cliffe, Merton, Merstham, and Brasted have each remains of the same peculiar wall arcading. Cliffe and Brasted have arcades of similar character, and similar arches across their aisles. Chipstead and Brasted were both enlarged from their original plan in very much the same way. The circular arch is used frequently in construction and ornament, as in the doors at Chipstead and Cliffe, and the clerestories at Cliffe, Merstham, and Chipstead.

The mouldings are very similar throughout, as may be seen in the fifth plate, and the section of the window jambs is almost invariably the same.

The long rows of lancets at Merton and Chipstead are also curiously alike, and from what still remains of the First-Pointed work at Merstham, it is quite clear that originally it must have been quite the counterpart of Merton in its external effect. Nor can it well admit of doubt that the chancel of Cliffe, if designed in accordance with its transepts, must have added another to the list. I have already explained that the chancel at Cliffe was rebuilt in the 14th century : that of Merstham was almost entirely re-formed in the 15th.

The clerestories where they occur are very similar, and in all cases the windows are over the columns. The three doorways figured in plate 4, seem also curiously alike ; or rather I should say that the doorway at Chipstead forms a curious connecting link between the examples at Merstham and Cliffe. Brasted and Cliffe churches have no chancel arches, but I cannot say whether this was originally the case. And I may notice as curious, the fact, that in some subsequent alterations

there is a curious similarity ; as, for instance, the east windows of Chipstead and Merton, inserted in the 15th century are alike. So also are the windows inserted in place of the original lancets in the north walls of the chancels at Merstham and Merton, and the Third-Pointed south porch at Chipstead is almost exactly the same as that at Merstham.

It is just possible that upon examination, some reason might be found for the employment of the same man upon all these works : but I have rather avoided the examination of this point, anxious to let the whole argument rest solely on architectural grounds.

I have felt considerable difficulty in explaining on paper at all, to my satisfaction, the points of similarity which I think must strike every one who examines the buildings themselves. There is so much in the feelings which particular buildings inspire ; and this is rather to be felt than described. And in this it is that I claim for these churches the possession of a certain superiority to many others of the same magnitude, and date. This superiority I take to be the evidence of mind, and of *religious* mind, in the architect : for it is not unreasonable to assert, and I suppose no one will deny the proposition, that just as at this day we hold that belief and faith are the first essentials in the Christian architect, and that where they exist in greater or less degrees, so in proportion, exists in him the power of producing temples worthy in any way of being *Christian* temples ; so of old, though undoubtedly a far higher standard of obedience to rules of faith must have obtained, and therefore a higher standard of works, yet some artists must have surpassed at all times the works of others, in that they threw more of that spirit of sacramentality into their work which was, and is, and must ever be, the lamp of life for religious art.

And all must feel this, though all alike are not able to guess the cause, for it is this which makes all the difference of feeling which we experience in our visits to old churches. Though all are alike holy, and all contain so much of that visible religious spirit, that despite their sacked and wasted state we feel as we enter them that we are indeed on holy ground ; yet all do not possess that spirit alike ; and it is this that constitutes such differences as some, myself among the number, feel to exist between such churches as York and Lincoln, Heckington\* and Ewerby, or Bath and Wells ; Lincoln, Ewerby, and Wells soaring, in my eye, far above any height that the others have attained, and because in the one religion, in the other art is paramount, and *that* art, though religious, still not entirely so.

This is perhaps a digression : but to return, I conceive that the churches I have been examining possess in common this secret of greatness, and that therefore their architect, who or whatever he was, whether priest or layman, was a man whose mind was indeed set in a high degree on the adoration of God, and whose self-sacrifice and for-

\* I am heretic enough to say that Heckington is not a truly noble church. It is certainly in some sort wanting in thoroughly religious feeling, and I think its neighbours Helpingham and Ewerby, possess it in a much stronger degree. I think all would feel, that though the last two may be by one architect, it could not have been the same man who designed Heckington. The show front of the latter (for show front it *is*,) condemns all its other glories irretrievably.

getfulness were complete. I mean not indeed to say that he was singular, far, very far from that; but still, one would indeed have cause to mourn for oneself, did one not love to cherish an image conjured up as I have conjured up this image of the architect of Mersham, of Cliffe, of Chipstead, and of Merton. Trust we that the good works which he did may be had in remembrance by us, and that it be not written against some of us, that we have laid waste, or allowed to lie waste the choice places of our Loap! for sad and unmerited indeed has been the fate of these holy spots! Sadder scene can no man see than Cliffe at Hoo, and but little less sorrowful are the rest: but in good time it may be otherwise, and no vain object will be served, if by calling attention to the fact we do somewhat for their good. In these days we cannot forget that the living of Cliffe at Hoo is one of the richest in the county, and that its rector is a dignitary of the Church. He surely owes it both to himself, and to that Church whose sworn servant he is, to put forth his strength, and with all his means to do somewhat for the edifice committed to his care. The church of S. Helen at Cliffe, is not now such a spectacle as the church of an arch-deacon should and perhaps might be.

The consideration of this subject presses many other matters on our thoughts, some ecclesiological, and others of more importance.

The examination, for instance, of the effect of individual character upon architectural design leads to some important conclusions as to the difference of design observable in different districts; for though it may undoubtedly be true that there is a generic similarity which may enable us to class buildings of the same date in all parts together, as "First-Pointed," or "Second-Pointed," it is equally true that the First-Pointed churches of Sussex will be very unlike the First-Pointed of Yorkshire: and the Middle-Pointed of Kent equally unlike the Middle-Pointed of Norfolk, and each diocese has more or less its own character, not only in its details, but also in its plans, or in its preference for towers to spires, or in numerous other methods on which I need not just now more enlarge. And I see no other way of accounting for this, than by the supposition that some particular man or men in each age did most of the work, or formed schools of workmen in each of those dioceses, one in one diocese, another in another. So, for instance, cannot we imagine what is commonly said of the architect of Gloucester, to be perfectly true and reasonable, viz., that he was so famous, that he and others who had learnt in his school, soon produced the towers that stud the fertile vales of Somersetshire? And does not the examination, if careful and practical, of old works and old detail convince us more and more that at least *one* of the freemasonic theories of architecture is untrue; for had all our churches been designed by a body constantly shifting about, and never long resident in one district, or one place, how could we account for the provincial peculiarities which are so numerous and so remarkable? or how could we account for the fact, which we all know, that there are many ornaments, of First-Pointed work particularly, in common use in the north, and yet never met with in the south?

And this consideration of the causes of difference in style will lead

us on again, if I mistake not, to a much more important and useful conclusion. For if, as I have attempted to show, diocesan (I prefer this word, for diocesan they generally are,) peculiarities owe their origin to the fashion, (if we may so call it in such a matter,) which some one man set, then we should proceed to inquire how far we are at all bound in our search after the best models, to look altogether to the examples of those districts which, as Somersetshire,\* or Devonshire, or Cornwall, have in their old work peculiarities more decided than good. We shall then do somewhat more than say that "Middle-Pointed is the only style in which to build." For we shall add to it, that that Middle-Pointed must be of a good kind; and that because we build in Devonshire, we are not necessarily to follow Devonshire Middle-Pointed, but that on the contrary, it will be perfectly right to introduce all the glories of Lincolnshire to the most remote village in the land.

And no slight point will this be gained for us; for all, I believe, have grown up more or less prejudiced in favour of the idea, that as each district has a style of its own, so in designing, it is well that the artist should remember, and should work in that style: but consider for an instant what is then required—That an architect who has churches to build in Cornwall, in Somersetshire, in Lincolnshire, and in Yorkshire, should know enough of the character of the architecture of each, i.e., know them thoroughly, to be able to imitate each. A poor, wretched, servile, imitation will it come to in this way, and wretched indeed would be the man, and thoroughly indeed would he lack all real artistic spirit, who could so accurately copy all the peculiarities of these districts, as that his own mind should never once show itself in his work; and painfully more and more should we then feel that we were good copyists, but that more than that we could not claim to be.

So keenly can I feel this, that I can quite admire what people object to as a "mannerism." An artist without "manner" indeed! What would be said to a painter without style? or to a sculptor whose mind never made its way through the cold coat of his marble? Contempt would be their meed, and contempt ought to be the meed of an ecclesiastical architect, (who as a religious artist, and his art above all arts, is bound above all others to show to what noble heights the mind can mount,) who eschews carefully all attempt at originality, and would feel happy in nothing so much as in the praises of those who said that he had copied well, and in all styles, and who would defend himself violently and anxiously against such defamation as it would be to say that he had built a church in Somersetshire, which was never before seen save in Lincolnshire. The whole thing if settled by precedent is settled in an instant; for no one, I suppose, will affirm that, had our ancestors had all the facilities of conveyance, of postage, and so forth, which we have now, we should have seen, as now we do see, such strange dissimilarities in buildings erected at the same time, and I fear not to say it, such barbarisms in some parts of the land, at the same moment that such heavenly beauties were dawning

\* I am not including Somersetshire's screens or her steeples in this sentence.



upon it elsewhere.\* Far is it from my intention to say that all our modern appliances and facilities are always advantages, but having them, we must of course avail ourselves of them, and in some ways they place us in a position superior to that in which our ancestors stood. And here, lest I should be misunderstood, let me say that I am not at all arguing that no deference is to be paid, in designing, to the ever varying nature of locality or material: on the contrary, I believe that the greatest proof of an artist's mind would always be found more in this than in anything else. And the churches of Lincolnshire which I have instanced as examples of perfection would not be suited as wholes for districts in which the whole effect of surrounding objects was entirely dissimilar. Great artists of old *did* feel and provide for the exact wants of particular localities, but at the same time, others worked without such careful and nice discrimination. In Cornwall for instance, in the 14th century, the almost invariable type of the churches was a cruciform plan, with western tower and spire, and no aisles: whereas in the 15th century, the equally invariable rule was to have two parallel aisles and a western tower without a spire. And whatever the peculiarity of the situation may be, (and no county offers more variety) *as a rule*, no departure from these types is to be found.

I said that the consideration of such a subject as this of the works of a particular architect, was suggestive of some ecclesiological facts, and of some others of more importance.

On one only of these will I now say anything; and that, not because I feel that I have any right to say much on the subject; but only because it seems to have been altogether neglected by some, or only incidentally argued for by others.

There is, I shall take for granted, every reason to believe, that the man at whose work we have been looking, was not merely an architect: he was perhaps a Priest, at least he was a true and zealous Catholic; and even if *his* works did not sufficiently prove this, I might still assume it to be the case with justice, inasmuch as his brethren generally, beyond all doubt, were. The probability is, that they were under a vow: if they were Freemasons, then they were; and when they belonged not to that once Catholic body, they were most probably members of some religious house.

And the more a man in these days considers this fact, the more plainly does he see where lies the difference between old works and new works taken as wholes. In the religious mind, and religious training of the old men, we can trace the elements of their success, and just as plainly in the unorganized and (as a profession,) irreligious nature of modern architects the elements of their failure.

Some bond of union is required, some religious organization, some obligation, that men do not now any more than of old they did, lightly touch things sacred. For men who live by the Church, and whose time is occupied in works for her, should be bound in all respects to submit themselves to her rules, and reverently to love and obey her.

\* Perhaps one of the strongest arguments for the perfection of the Middle-Pointed style is that it is almost uniformly good. Coarse or bad work of the date is most rare.

And it is no reason against what I say, that practically, the greatest ornaments of our profession in this day are necessarily thorough and real churchmen: that may be a happy chance, but much more is wanted. A band of men who had bound themselves openly, as many have secretly, to work for none other, and to serve none other than the Church of their baptism, would be no exclusive band of men: and the impulse in the right direction which such a body could give, compared to what individuals can, would be something beyond doubt wonderful. A real enthusiastic ecclesiastical architect must always find himself at sea in meetings of professional brethren, whose thoughts and whose time are all bent upon things of business and active life, of merchandize and secular affairs; and so none of those architectural societies, which exist I believe in plenty, can ever suit his feelings or his frame of mind. There is properly, and there ought to be always openly and evidently, as great a distinction between architects at work on civil and on religious buildings, as between members of any two professions. They are distinct in all ways; require a different tone of mind and feeling; both very high most undoubtedly, and far be it from me to think for an instant that talent of the very first order is not required for the architects of civil buildings; only for the other with his talent must be joined, not only zeal for, but obedience to and faith in his Church.

And what, more perhaps than anything else, is now wanted, is some opportunity for the formation of a guild of Church architects, and some man equal to the task of saying how they should be organized, and to what extent their system should be a modification of all that we can learn or surmise of old systems. It would not be difficult to establish such a guild, and we have the comforting fact, that the attempt to form guilds for other purposes has been tried, and I believe with happy consequences. Let me refer here to the rules for the management of a Church guild, which Mr. Masters has just published, and which would seem in some sort to indicate the sort of feeling upon which a guild of church architects must work. Only that, of course, the great difference in the *objects* of their work would make great difference in the necessary rules; and rules for a parish guild must be changed for rules fitted for men who may seldom see each other, perhaps not necessarily ever; but whose duty is the same, and whose work is the same, and whose mode of performing both of them should be also the same.

We may depend upon it, that to religious feeling and religious rule we owe all the beauties and realities of ancient sacred art; and without some resuscitation of that noble feeling, we need never hope for power equal to that which our forefathers displayed. And as we all are ready to allow this when said of sculpture or painting; shall we allow it to be said that architecture, queen of the arts, can require for perfection less inspiration than do they?

We read of Fra Angelico's devout frame of mind and posture at his work, and of the marvellous religious beauty of that work, as cause and consequence, and would it be less true of an architect's work?

Whilst then painting so practised is so successful, teaching, admonishing and inspiring with holy thoughts, need her elder sister rest silent and sad? Shall she be content with cold abstractions of forms?

with copies as destitute of spirit as of meaning? without voice and without power? Surely, no! Let her but become again a religious art, and then shall she shine as brightly as of yore, all will see her true strength and power, and all will allow how simple has been the method by which she has returned to the old paths.

With confidence then might we hope for an improvement upon the miserable and uncertain past: with pleasure might we then join hands with that old age, whose example we should have been following, and whose system we should be renewing; not as mere imitators, but as dutiful and loving children, and with hope might we then look forward to some still further developement of our art, to that new form which (in pursuance of what we may almost call a natural law,) when truthfully directed, she is certain to take in some as yet unthought of direction. And here I must conclude. My subject would justify a length of words which my treatment of it will not, but I commend it to you, and trust that this statement of wishes, which I doubt not are to some extent in existence among architects even now, may draw forth in time some scheme upon which they can work with a well-grounded hope of the improvement of their profession, and of the greater glory of their Church.

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#### THE ARCHITECTURAL ROOM OF THE ROYAL ACADEMY, 1850.

SEASON after season, it has been our wearisome duty to protest against that imposture which is, by a grave irony, termed the Architectural Room of the Royal Academy. That illustrious body has in the meanwhile gone on with that perverse short-sighted cleverness which is the almost invariable indication of decrepitude and proximate revolution, to aggravate the evil in its attempts to meet another contingency, created by its own apprehensions. The Academy, founded for the three arts of painting, sculpture, and architecture, besides glyptics and engravings, has, by the ingenuity of former governments, been hitched into apartments which unite the double advantage of being themselves ill-adapted to their destination, and at the same time of excluding from its legitimate and proper habitation the growing national collection. But the Academy being wealthy, has, in its own conceit, established its reputation for respectability, and so is not too proud to drag on as the unwilling guests of the dissatisfied public. Accordingly, while the painters are taking good care of themselves, the sculpture is remanded to the cellar, and the architecture is allowed to be the nominal tenant of a closet. April comes, and like Bishop Hatto's rats, paintings swarm in, shoal after shoal, upon the devoted heads of the managing committee. Of course, the truly wise and the magnanimous course would be, to secure a sufficient representation of the three arts; but an easier and a more expedient course has been preferred. The marble cellar being safe (for academical ingenuity has never yet compassed exalting

it into a rival of the late Vernon apartments), it only remained to sacrifice the architects to the painters,—all of one art, to the leavings of the other. Little by little has the closet's scanty accommodation been diminished. This year one entire side, and the upper portion of all the others, have been confiscated. The consequences are, as may have been imagined, a perfect razzia among the architectural drawings. This would have been bad enough anyhow, but the way in which it has been carried out is much worse than the original wrong. It would be hardly credible; were it not a fact, that drawings of buildings actually in progress, by architects of eminence, have been rejected to make room for showy, make-believe, dreams of youths and amateurs, which lumber the walls, in amplitude of gilded frames. For example, Mr. Carpenter tendered a most carefully prepared drawing of the restoration of Sherborne Minster, a very important and interesting work, absolutely in progress: this drawing was accepted, but not hung. So of a set provided at a very considerable expense by Mr. Wyatt, only one, and that the worst, is to be found in the exhibition. And to supply their place, we are gratified with three kindly tendered offers of rebuilding or remodelling the National Gallery, the most *outré* and astonishing being the production of an amateur genius, the well known Mr. J. Fergusson, who after amusing everybody with a volume to prove, with the utmost seriousness, that the so-called Mosque of Omar, which as all the world knows stands on the site of the Temple, is the veritable Church of the Holy Sepulchre, has since bent his enterprising intellect to writing upon "Common-sense churches," in the *Builder*, and has actually got Mr. Pugin and Mr. Scott to answer him. Another injury, which was gratuitously and without notice inflicted upon the architects last year, and has been continued this season, was the suppression of the central table, formerly devoted to models. This arbitrary innovation was, we believe, the cause of considerable individual hardship, besides the detriment which it is to any practical benefit that may accrue from the architectural exhibition.

We are sorry to observe that some architects, feeling we suppose that they are not treated as artists, have endeavoured to act up to their inferior position, by absolutely sticking tickets to their drawings, with their names and directions, so as to convert them into advertisement cards. If architects will condescend so effectually to play into the hands of the Academy, all we can say is, they deserve their fate; and that the sooner the Architectural Room is altogether swept away the better.

But to come to the exhibition, such as it is. The most interesting drawing is a restoration of the Chapter House of Westminster Abbey, made from very careful examination and measurement, by Mr. Scott (1210), comprising one general and four partial views. Such a design as this, though not of a work in progress, is of a totally distinct class from Mr. Fergusson's National Gallery; for it depicts what must be done, if anything is to be done, and being the production of the official architect of the Abbey, comes with a weight of legitimate influence which will, we most sincerely hope, last beyond the time of the present exhibition. Were this magnificent Chapter House to be restored

(which implies a receptacle being provided for the National Records worthy of them), it would unquestionably occupy the first rank of all those of England, superior to the Chapter Houses of Lincoln, Salisbury, or York itself, the *domus domorum*.

Mr. Pugin's name appears to three contributions; two of them, however, are only picturesque sketches, extremely beautiful, as everything of the sort when it proceeds from him is, but more suited to the water-colour exhibition than to the Architectural Room. The third is an interior of S. Leonard's College Chapel, a Middle-Pointed structure, of which, however, the drawing in reality only exhibits the stone rood-loft (with a plan of the same), a sumptuous structure with side altars. Why is Mr. Pugin so chary of giving us materials to found our judgment of this chapel upon? We noticed that the tracery, forming the inner face, is to be filled with painted glass. The loft is subvaulted.

Mr. G. E. Street exhibits an interior of the chancel of S. Peter and S. Paul, Shevioke, Cornwall, (1178,) as restored, displaying correct arrangement, except that the litany-stool is represented within, and the lattern outside of the chancel. The screen is low, and very open.

We are glad to see that the practice of introducing the plan in vignette has been adopted by several of the ecclesiastical architects. It is also noticeable, that not merely Romanesque, but First and Third Pointed, are almost extinct upon the walls, at all events, of the Academy. That the Middle style, which has succeeded, is perfect, is more than we can state; but we are at all events glad to see our architects' attention turned towards its particular cultivation.

About the best church seems to be Holy Trinity, S. Pancras (1274), by Messrs. Wyatt and Brandon. Mr. Bury has a richly got up drawing of his new church of S. John, at Radipole (1289). This and the preceding one are in Middle-Pointed. We do not think much of S. James's, Devonport (1272), by Mr. St. Aubyn; of S. Mary's, Abberley, Worcestershire, by Mr. J. J. Cole (1287), building at the cost of J. Moillet, Esq.: and of Mr. E. B. Lamb's church (1273), to be erected at West Hartlepool. This is a cathedral in miniature, with an unfelicitous central octagon, crowned by a spire. All these churches are in Middle-Pointed: as is also Mr. Withers's competition drawing for Heptonstall, (1112,) to which the same criticism applies. Mr. Christian shows a not remarkable First-Pointed church, building at Wilsham Bishop's, Essex.

Mr. Daukes's church of S. Thomas, Newport, Isle of Wight, of which two drawings are given (1229 and 1279), is positively very bad. It aspires to be Middle-Pointed, but shows no grasp of the spirit of its style. Externally, the building is a mass of pretence, overladen with ornament, the tracery inelegant, and the tower completely "Perpendicular" in design, with pinnacles, battlements, and angle-turret. Internally, the starving process has evidently been resorted to.

Among the most unaccountable productions, is what calls itself S. Helen's church, to be erected, it is said, by Mr. T. Meyer, at Westbourne-grove North, and therefore in London. An exterior and interior (1197 and 1282) are given. Outside, it looks like a very heavy and unhappy attempt, by an architect who did not know his profession,

to design a moderate-sized Middle-Pointed church, with a spire so extravagant and contrary to all rule or type of beauty, that we shall not endeavour to describe it. Internally, we see what seems almost a cathedral, with its vaulted roof: while the fittings of the altar, and the great rood in the north aisle, show that it must be intended for Roman Catholic services (unless perhaps for Irvingite worship). Two things are clear: first, that the exterior proves that the internal effect must be unreal; and, secondly, that the vaulting must be of plaster, for flying buttresses there are none.

Besides his churches at Northampton (First-Pointed), and Carleton (Middle-Pointed), which we have already described, Mr. C. Vickers gives us (1142) S. John the Baptist, Hartwell, near Northampton, which he is now building; with a note, explaining that he has adopted the Romanesque style in it, at the suggestion of the Northamptonshire Architectural Society, for the purpose of including a Transitional arcade, to be removed from the old church. In the Middle Ages, they preserved older portions without building to match. This drawing, and that of Carleton church, hang together, and we can detect much mannerism in the great resemblance which reigns between them, in spite of the difference of styles.

Of Mr. Pearson's Holy Trinity, Westminster, we will not speak, intending to notice the original.

Messrs. Cole and Goodwin give a poor First-Pointed church which they are building at Brocknell, Berks. (1181.) Among the schools are some in Castle street, Long Acre, for S. Martin's Parish, by Mr. J. W. Wild, (1128) which aspire to be an Italian-Pointed. We will speak of them from the original. At all events Mr. Wild remembers that he is building in brick and for a town.

Why Mr. Childs should predicate of his make-believe church (1113) that it is to be built in a nobleman's park we cannot conceive. A viler concoction it is impossible to imagine.

Mr. P. C. Hardwicke's new town hall for Durham, of which an interior is given (1196) is a striking and very mediæval looking apartment of considerable size; only the window seems to us as wanting in power.

S. Aidan's college, Birkenhead (1228) about to be erected by Messrs. Wyatt and Brandon, and Mr. H. Cole of Birkenhead, seems to us monotonous: besides it is in the latest style of Pointed architecture.

Mr. F. Law has hung up (1290) a design for a Pointed monument to Lord G. Bentinck, with which he proposed to encumber Mansfield. Mr. Railton has exhibited interiors of his churches at Hoxton and Meanwood, (two of the latter.) We have already sufficiently described these two buildings.

There are two sketches of pointed windows by an amateur, Sir W. James.

We cannot conclude this notice of the Royal Academy without remarking that the development of the appreciation of earlier schools of painting in this year's exhibition is very evident. Mr. Dyce's Meeting of Jacob and Rachel is very beautiful; the effect of its graceful and pure outline and clear colouring among the cloud of modern pictures which surround it cannot fail to attract every one's attention.

Mr. Millais, a very young man, has exhibited a mystical Holy Family at Nazareth : while however adopting the style of the early German school, he has unhappily produced its grotesquenesses, so that in spite of the great merits of his picture, we should be very sorry to see it quoted as a type of the revived Christian school of England. The group in the centre, of Our Blessed Lord and Saint Mary is positively painful. Mr. Hunt in his group of the days of the Diocletianic persecution in England has avoided Mr. Millais's brusqueries. Mr. Dobson emulates the early Italian painters, of whom we trust Mr. Hunt and Mr. Millais will not be unmindful. Two soi-disant religious pictures of Susanna, by Mr. Potter, and the allegorical Aholibah of Ezekiel by Mr. Armitage are especially reprehensible as mere exhibitions of nudity for nudity's sake, and we were glad to see them gibbeted in the *Times*. Mr. Armitage we should think has pretty well worked out the prestige of his cartoon.

We cannot pass on without thanking Mr. Roberts for the usual treat which he gives to ecclesiologists in his noble interiors of churches. One of his this year's pictures depicts S. Jacques at Antwerp. The other two are of another large Belgian cruciform church, of which we must confess our previous ignorance, S. Gomer, at Lierre, between Antwerp and Mechlin, showing a very rich, though late roodloft.

In the sculpture room is a recumbent effigy of the late venerated Archbishop of Canterbury, by Mr. R. Westmacott, representing him as recumbent and in prayer, and vested in a cope. It is to be placed in the choir of Canterbury cathedral, the first representation of a Primate which has been placed in the Metropolitan church since Archbishop Wareham (for Pole, though buried there, has no effigy.) We fear however, from what we hear, that it is to cover a cenotaph.

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## SHARPE'S DECORATED WINDOWS.

*A Treatise on the rise and progress of Decorated window tracery in England, illustrated with ninety-seven woodcuts and six engravings on steel.*  
By E. SHARPE, M.A., Architect. London : Van Voorst, 1849.

MR. SHARPE'S interesting collection of specimens of traceried windows of what we shall continue to term the Middle-Pointed period, has after a somewhat protracted course of serial appearance, assumed the guise of a volume: the last number containing a mass of letterpress serving as an introduction. While compelled by the title originally assumed for his volume to continue employing the appellation Decorated, Mr. Sharpe very clearly indicates that he is not wedded to Rickman's nomenclature ; for in lieu of the usually adopted designations "Flowing" (as applicable to the latter phase of Middle-Pointed,) and "Perpendicular," he suggests Curvilinear and Rectilinear, making them, together with Geometrical, the three divisions of traceried Pointed architecture.

We should do both Mr. Sharpe and his subject injustice by a mere review of his pages taken singly; with this acknowledgment therefore of the completion of his work, we propose to defer our fuller review of it till we can notice it in comparison with Mr. E. A. Freeman's studies, and Messrs. Brandon's analysis of architecture.

We are sorry to see that Mr. Sharpe ignores throughout his introductory matter Foreign architecture. We think it is impossible to give a just opinion of the flowing styles, without a conspectus of that Flamboyant tracery into which it was rapidly rushing, had it not been brought to a premature stop by the invention of Perpendicular.

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### ART AND POETRY.

*Art and Poetry, being thoughts towards nature.* Conducted principally by Artists. 8vo., 4 nos. London: Dickinson, 1850.

WE must break through the ordinary etiquette of reviewing to notice a young contemporary, principally, as its title denotes, the work of artists. Its conductors have embarked in a search after the true and beautiful, which has led them to a just appreciation of the unearthly charms of early Christian art. Indeed gossip states that they glory in the appellation of Præ-Raphael-brethren. With much that is crude, because it is youthful, in their writing there is an element of truth and of talent to which we look in future days for bright results. The poetry partakes of the same mixed character. We would impress upon its writers that they have enough of the *vivida vis* to justify them in not shocking the traditionary rules of their art. Wordsworth was so great as he was in spite of it, and not owing to his early eccentricities. Each number contains an illustration—We like Mr. Collinson's "*Ex ore infantum et lactantium perfecisti laudes*" very much;—it is simple and devotional: the remainder are far too angular. Some remarkable pictures in the Academy's exhibition of this year, which we have noticed elsewhere, belong we hear to the same fraternity: Mr. Hunt indeed is one of the illustrators of the periodical before us, of which by the way the first number was originally denominated *The Germ*.

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### TRUEFITT'S DESIGNS FOR COUNTRY CHURCHES.

*Designs for Country Churches.* By GEORGE TRUEFITT, Architect. London: Masters. 4to.

THESE plates deserve lenient criticism; for, as Mr. Truefitt remarks in his preface,—after briefly sketching the course of the Pointed revival in this country, and drawing the inference that the time has come when "copyism" must give way to original design,—“They



merely profess to be attempts to *think* in 'Gothic,' exclusive of actual authority; and as such their author trusts that they will be favourably received." Nevertheless, at first sight we were inclined to think that Mr. Truefitt was affectingly original, pushing true principles almost to caricature. Closer observation, however, of the designs, shows us that they indicate vigour and spirit. Mr. Truefitt, designing on the stones whence these lithographs were printed, naturally gave the rein to his fancy, and to that appreciation of the picturesque, which he showed in his Continental etchings. Consequently, these designs are not to be judged of as really meant to be built. We heartily hope that the same boldness which we detect here may be shown when the artist has to run in harness, with the impediments of bricks and mortar, prescribed site, narrow means, and building committees. Still it is of course comparatively easy to design successfully with merely imaginary data; and there are few architects, probably, who have not, in their brains, if not on their drawing-boards, designed minsters finer than S. Peter's, and churches more beautiful than Ewerby or Heckington. Mr. Truefitt, possessed of boldness enough, and (we may add) artistic skill enough, to give his adumbrations to the world, must not be surprised if that world is inclined, at first sight, to reckon these designs as of the same class with those first attempts which most architects prudently reserve in their portfolios, for the purpose of impressing the minds of the clients who first come to consult them. And it is only because we think these drawings more meritorious than usual, that we devote this notice to a work which, had we been consulted, we should have advised the author to have suppressed, or at least delayed.

In design No. 1, Mr. Truefitt has quite hit the right idea of a temporary church, though he has exaggerated the roof; and thatch, at least in many districts, is not the cheapest temporary material. Of the remaining nineteen designs, Nos. 2, 7, 8, 10, 16, and 19 strike us as having great merit, though not without drawbacks in all cases, and being really picturesque in outline. Outline, indeed, is Mr. Truefitt's *forte*, to which, in No. 4, and in several other plates, he has sacrificed utility, and perhaps practicability. We are disposed to think, too, that the picturesque has been studied far too exclusively in Nos. 5, 11, 12, and 15. The least successful are 3, 6, 9, 13, 14, 17, 18, and 20.

Mr. Truefitt has made many true and useful practical remarks in his brief accompanying letterpress. We are surprised that he has not always mentioned his scale in the skeleton plans appended to his designs. He seems to have insufficiently studied internal and ritual arrangements: for instance, several of these designs are cruciform, and he has taken unnecessary liberties with the positions of sacristies and porches. In particular, he has seldom arranged his chancel doors with any reference to the proper situation of the stalls which the chancel should contain.

We have thought it right to speak thus plainly, as Mr. Truefitt has made public his private studies. We repeat that we think there is much promise in them. Let him only beware of the "picturesque," and let him make a rule never to draw an exterior till he has fully

elaborated the internal ritual and congregational requirements. His future churches will, we earnestly hope, be original and characteristic buildings, above the commonplace copyism of the day, which Mr. Truefitt so rightly condemns.

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### THE HISTORY OF S. CUTHBERT.

*The History of S. Cuthbert, &c.* By the VERY REV. MONSIGNOR C. EYRE. (London: Burns. 1849.)

THIS is a most gorgeously "got up" book; and though diffuse and of small literary merit, contains a great deal of valuable and interesting matter. It is illustrated by maps, and, in particular, by a beautiful plan of Durham Abbey. On the vexed question of the identity of the remains found in 1827 with those of the saint, Monsignor Eyre thus sums up his opinion:—"That the coffin found in 1827 was the original coffin of S. Cuthbert; that the skeleton found was not that of the saint; that the body of S. Cuthbert was removed by the men who had been Benedictine monks, though at that time they passed under the name of secular canons; that this removal took place probably during the reign of Queen Mary (1553—58)—at any rate between the years 1542 and 1558; that it is very probable that, at the time they removed the body, they erected the screen round the feretory, in order to disguise the removal; and that the body was removed in the linen cloth that was missing at the investigation of 1827." But surely here are many improbabilities;—that in Mary's time the restored Benedictines should have foreseen that their tenancy would be so brief; that any religious men would have stultified themselves by venerating a shrine, after they had stolen from it its precious contents, and have still claimed the veneration of the faithful for such a "humbug," (for "disguise" is surely a remarkable euphuism); that, if they *did* convey away S. Cuthbert, they should have substituted another body, (a fraud not discovered for nearly three centuries;) lastly, that, if they did remove the body, they should have left all the other relics, of no small value, and which Monsignor Eyre himself allows to be genuine. These are to us great difficulties.

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### ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY.

A COMMITTEE meeting was held on April 9, 1850. Present, the President in the chair; Rev. Dr. Mill, V. P., Sir Charles Anderson, Mr. Dickinson, Rev. T. Helmore, Mr. A. J. B. Hope, M. P., Mr. Luard, Rev. J. M. Neale, Rev. B. Webb, Mr. Wegg-Prosser, M. P.

Sir Charles Anderson exhibited some specimens of the refuse of the so-called Iron-forged, at Rivaulx Abbey, which were thought to bear out his supposition that they were glass: and it was agreed to have them sent to some glass-houses for analysis.

Mr. Dickinson was added to the sub-committee for investigating the tone and harmony of bells.

Mr. Carpenter attended and consulted the committee on the restoration of the round church of Little Maplestead, the drawings of which he exhibited.

It was agreed to issue notices, appointing the anniversary meeting for 1850, on Thursday, May 16, at two o'clock p.m., in the School-room of Christ Church, S. Pancras, in Albany Street, Regent's Park; and several papers were arranged for the meeting.

The subjects for Part III. of the Second Series of the *Instrumenta Ecclesiastica* were fixed upon: and it was agreed to extend the sanction of the Committee to a proposed Third Series of Working Drawings for Ecclesiastical Embroidery, by Miss A. Blencowe.

It was agreed to begin a new volume (the eleventh) of the *Ecclesiologist* with the next number in June, and to finish it with the present year.

Letters were read, among others, from the Bishop of Maryland, the New York Ecclesiological Society, and the Rev. J. Hudson, of Miramichi, New Brunswick; and some successful enamels of various subjects on chalices and patens were submitted by Mr. Keith before shipment to Miramichi.

A letter was read from the Rev. Dr. Garstin, of Galle, in Ceylon, asking for advice as to a church intended to be built at that place.

An account was received of a satisfactory restoration at Morley Church, in Derbyshire; but the committee were unable to make a grant in its aid.

The proposed east window at Lincoln Minster; Mr. Richardson's "Elford Monuments;" a proposed church at Croydon, by Mr. Scott, were discussed; as well as a controversy in the *Builder* between Mr. Pugin and Mr. Fergusson, and the suggested removal of the railing round the western area before S. Paul's.

A COMMITTEE meeting of the Society was held on Tuesday, May 7. Present, Mr. A. J. B. Hope, M. P., in the chair, Mr. Dickinson, Mr. Forbes, Mr. France, Sir Stephen Glynne, Rev. T. Helmore, Rev. G. H. Hodson, Mr. Luard, Mr. Strickland, and Rev. B. Webb.

Among other business transacted, it was agreed to defer the publication of the Third Part of the Second Series of the Society's *Instrumenta Ecclesiastica*, to meet Mr. Butterfield's convenience; and the Annual Report &c. for the Anniversary Meeting on May 16th, was agreed to. It was resolved to present to the Sydney Cathedral Fund the woodcuts illustrating the present state of progress of that church, which appeared in the *Ecclesiologist* for February, the expense of which had been offered to be defrayed by the Rev. G. Gilbert, of Grantham, who is the manager of the above fund, for the Bishop of Sydney, in England. The designs for rebuilding Sheen church, in Staffordshire, by Mr. C. W. Burleigh, of Leeds, were examined: and Mr. Hodson exhibited some iron work very skilfully wrought by a country blacksmith.

THE Eleventh Anniversary Meeting was held on Thursday, May 16, 1850, in one of the School-rooms of Christ-Church, S. Pancras, in Albany Street, Regent's Park. The Venerable Archdeacon Thorp, President, presided. There were also present Lord Campden, A. J. B. Hope, Esq., M.P., Sir S. Glynne, Bart., Messrs. Bevan, Pearson, Forbes, France, Luard, Dickinson, Chambers, Parnell, Eddis, Carpenter, Truefitt, Winter, Street, Place, Russell, Stuart, Macculloch, Wegg-Prosser, M.P., White, Stuart, Jenner, Greatheed, &c. There were also several ladies present.

The Venerable President briefly opened the proceedings by remarking that it was a very gratifying fact to know that the society was going on successfully, without making any noise, at least without making more than was absolutely necessary. He regretted that a more competent person had not been selected to fill the chair than himself on that occasion. The fact was, he had been so useless a member since the society left the University, that he would have gladly vacated the office of president if the committee would have allowed him, but they would not.

Mr. Hope.—The committee were unanimous against it.

The Rev. B. Webb, the Secretary, then read the following annual report :—

“On meeting the society upon this, its eleventh anniversary, the committee have to express their satisfaction at the advance of ecclesiological knowledge during the past year. With respect to publications, the committee, assisted by Mr. Butterfield, have commenced a second series of the *Instrumenta Ecclesiastica*, of which two numbers have been published. They earnestly solicit the advice and assistance of the members generally towards the more successful accomplishment of this design. The subject of Extramural Interment, which has for some years been a favourite topic of this society, has now, in consequence of the pestilence of last year, become a matter of pressing and general concern. Accordingly it has claimed of late the special attention of your committee, and through the new series of *Instrumenta Ecclesiastica*, and the contemporaneous numbers of the *Ecclesiologist*, the committee have not only anticipated many features in the Government measure for enforcing extramural interments, now before Parliament, but have provided designs for a suitable chapel and a lich-house (a place of reception) for bodies before burial. They further propose shortly to collect the various papers on the subjects of funerals, vaults, and cemeteries, that have appeared of late years in the *Ecclesiologist*, into one pamphlet, to be published with revisions and additions.

“They are glad to be able to say that the two series of working drawings of flowers for ecclesiastical embroidery, published by Miss A. Blencowe, under the sanction of this society, having been found so useful as to meet a sale that has paid their expenses, it is contemplated shortly to issue a third series.

“The publication of the *Ecclesiologist* has continued at regular intervals, and the tenth volume is now completed. Among those who have contributed to its pages during the past year, your thanks are due to Mr. Clutton (architect), who, though not a member of the society, furnished an interesting description, with ground plans, of the discovery

of the remains of Merevale Abbey, and to M. Lassus, one of our honorary members, who forwarded (as his first contribution) a valuable paper on the Sainte Chapelle, of which he has been appointed architect, and for which he is now designing the ritual fittings, illustrated by four stereotypes of woodcuts, which were given to us by the kindness of the French Minister of Public Works.

"Another distinguished French architect, M. Viollet Le Duc, also an honorary member, has promised to contribute to our pages.

"The greater development which that most important branch of ecclesiological study, Church music, has lately received in the *Ecclesiologist* will be, the committee are sure, an object of congratulation to the society.

"The committee have the pleasure to report that they have made arrangements for printing in the *Ecclesiologist* certain of the papers read before some of the allied Architectural Societies—one of Mr. E. A. Freeman, read before the Oxford Architectural Society, on 'Architectural Localisms as illustrated by the churches of Northamptonshire and Leicestershire,' has already appeared, and in the next number it is proposed to insert a paper on Crowland Abbey, read before the Cambridge Architectural Society, by Mr. Davys, of S. John's College.

"Your thanks are due to the Rev. C. J. Lyon, M.A., of Trinity College, now of S. Andrew's, who has presented to the society a valuable collection of fifty-five casts of ancient seals connected with the see of S. Andrew's; and also to Patrick Chalmers, Esq., for his beautiful work, entitled *The Ancient Sculptured Monuments in the County of Angus*.

"A very curious and valuable list of ancient printed service books has been compiled by Mr. Dickinson; and this example has been followed by the Rev. T. Lathbury, who has made public in our pages a list of rare books in his possession. Our thanks are due for this, and it need scarcely be added that any other such contributions will be acceptable.

"The Committee have to announce with much regret that it is not the intention of Mr. J. D. Chambers to offer himself again for the office of treasurer, which he has now filled for three successive years. The thanks of the society are eminently due to him for the way in which he has managed the funds and accounts of the society.

"The rooms of the society, at 78, New Bond street, have not been found more useful to the members of the society during the past year than during former years. They must be held till Lady-day, 1851; but the committee scarcely think it will be desirable to prolong the tenancy at a rent, which, if not high for the situation and accommodation, is yet larger than can be justified by the society's income.

"They may here mention that Mr. W. C. Luard, having undertaken to arrange and take care of the property of the society, was added, in the course of the past year, to the committee. Four other gentlemen also—Mr. Bastard, Mr. France, Mr. Gordon, and the Rev. T. Helmore, have been added to the committee for the first time.

"Three small grants have been made during the past year:—the sum of three pounds for coloured copies of some mural paintings discovered in the church of Great Milton, Oxfordshire, which turned out to be of less value than was expected: three pounds towards the expenses of

making inquiries as to the weight, &c. of biers and hearses, still used in various parts of the country, with the practical view of introducing their use at funerals more frequently.

"The third grant is the value of engraving on wood, and printing, for the *Ecclesiologist*, a ground plan and south elevation of the cathedral of S. Andrew, Sydney, drawn by Mr. Blacket, the present architect: as a contribution to the fund now raising for completing that church.

"The committee have also thought it right to subscribe, in the name of the society, to the Arundel Society, instituted for the publication of works of the purest Christian art, and of treatises on the same.

"The Great Exhibition of Arts and Manufactures, fixed for 1851, having been brought under the notice of the committee, they addressed a letter to the Royal Commission appointed to manage the exhibition, and were invited to offer suggestions and advice as to such branches of art as concerned ecclesiastical architecture or decoration. In reply, the committee sent in a careful report to the commission, expressing the sentiments of the society on the various branches of art mentioned in the schedule published by the authority of the commission.

"During the past year the cause of ecclesiastical art has sustained a severe loss in the death of Henri G rente, so deservedly esteemed as a glass painter of the highest promise, and one of our honorary members.

"Another society has been taken into alliance since the last anniversary, viz. the Somersetshire Arch ological Society. Relations have been maintained with most of the older societies, and with the New York Ecclesiological Society, which, it may be added, has already commenced the second volume of the *New York Ecclesiologist*. It should perhaps here be added that the Roman Catholics in Ireland, having adopted the name first devised by our society, have lately instituted an Irish Ecclesiological Society.

"A sub-committee has been formed for the purpose of investigating the best method of securing a good tone and harmony in bells, and it is contemplated to form another one for the consideration of musical questions.

"Turning now to architectural works in progress, the committee have had much pleasure during the past year in observing the success of Mr. Carpenter's important restoration of Sherborne Minster. In addition to the nave and choir, they understand that a nobleman in the neighbourhood has very lately determined to undertake the complete restoration of the south transept, decoration and glass included, at his own cost.

"The restoration of Ottery S. Mary, by Mr. Butterfield, is already completed. The committee look with peculiar gratification at such successful restorations of two churches of cathedral-like design and dignity.

"They cannot refer to the remarkable works at Hereford cathedral, without commemorating with great respect and regret the decease of Dean Merewether—a dignitary who had so signally manifested his sense of the responsibilities of his office by the costly and complete restoration of the fabric committed to his care.

"The timely discovery of the extremely insecure condition of one

side of the nave of S. Patrick's cathedral has, during the last year, given an impulse to that restoration which the unfortunate social condition of Ireland had apparently suspended. We observe with interest the notice of a bill to, be introduced into the House of Commons by the Secretary of Ireland to provide for the completion of the repair.

"The magnificent restoration of Ely cathedral, by Mr. Scott, continues to progress, and we have to announce the addition of several painted windows during the past year; which has likewise witnessed the completion of the restoration of Jesus College, Cambridge.

"The cathedral of S. Ninian, at Perth, of which Mr. Butterfield is the architect, and which was at its first onset looked upon as a visionary undertaking, is so far advanced that it is hoped that a considerable portion of the church, comprising the choir and transepts, and a part of the nave, may be consecrated during the ensuing autumn.

"We are happy to be able to announce the great forwardness of the cathedral of Fredericton, and of the nave of S. John's cathedral, Newfoundland, which is to be fitted with a temporary choir at its east end for immediate use. The cathedral of S. Andrew, Sydney, is progressing very creditably under the care of Mr. Blacket, an Australian architect, who has much improved the original design.

"Among the churches consecrated during the preceding year we feel bound to notice that of S. Stephen, Shepherd's Bush, near London, built by Mr. Salvin, at the sole cost of the Bishop of London. Although not in all respects fulfilling all the views of ecclesiology which we conceive that the churches of our communion should realize, it is a very church-like and satisfactory structure, and, considered as the type of its munificent founder's idea of church arrangement, a most cheering proof of the growth of true principles.

"There are two churches in London which will, within a very short period be consecrated, which call for especial commendation from the very complete and worthy manner in which they have been made to exhibit true principles of arrangement. We refer to S. Barnabas, in the district of S. Paul's, Knightsbridge, of which Mr. Cundy is architect, and S. Stephen's, Westminster, of which Mr. Ferrey is architect. We need not refer to the circumstances, so creditable to their respective founders, under which each has been built. We are assured that the services celebrated in them will be worthy of their buildings. It is a great gratification to us, while recording these proximate gains to the good cause, to reflect that others are in progress for the next year, and for that which will follow it.

"In addition to the sumptuous church of All Saints, Margaret Street, of which the designs are now completed, Mr. Butterfield has in hand a church at Stoke Newington, which exhibits considerable ingenuity of conception and dignity of outline.

"One of the most interesting restorations possible, that of another of the four round churches in England, has been undertaken by Mr. Carpenter; the same architect's remarkably successful church of S. Andrew, Monckton Wyld, has been consecrated; S. Mary Magdalen, Munster Square, and All Saints, Brighton, are in progress. We are glad to hear of one contemplated in Tunbridge Wells by him.

"The committee have to mention with much approbation the designs for S. Mary, Biscovey, Cornwall, by Mr. Street; S. Margaret, Whalley Range, by Mr. Harrison; and a very simple church at Walton, in Pembrokeshire, by Mr. Giles.

"Mr. White, of Truro, has designed a good modern church for the diocese of Cape Town. For a new church at Galle, in Ceylon, Mr. Carpenter is engaged upon a design which promises to be the most successful tropical pointed church yet contrived.

"The committee have heard with great pleasure of the completion of a church in which they have from the foundation taken the greatest interest, S. James the Less, near Philadelphia. An active member of the New York Ecclesiological Society, and correspondent of your committee, has likewise himself designed, under interesting circumstances, a wooden church, to be dedicated in honour of S. Sylvanus, at the Nashedah Lakes, among the Scandinavian emigrants who have submitted to the Church in Wisconsin. This design, scrupulously correct in point of arrangement, and which, especially in respect of its altar fittings, sent out from this country, is intended to be a model, has been recommended by the Bishop for adoption at Davonport, in Iowa, and at Fort Snelling, near the Falls of S. Anthony, on a branch of the Upper Mississippi, in the Minesota territory. We hear, too, with much satisfaction, that a correct ecclesiology is being widely adopted in the Far West. *e.g.*, at S. Matthias, Wanketha; S. John, Milwaukee; Fayetteville, Arkansas; and S. Ansgarius, Chicago. We are informed, also, of the creditable progress of S. Mark's, Philadelphia, and of a Pointed church, dedicated in honour of the Holy Trinity, at S. Francisco, California, by Mr. Wills, which, if not so satisfactory as might be wished, is still remarkable in many particulars.

"We should not do justice to the progress of Mediæval Art, without alluding to the exhibition, which is at present open at the rooms of the Society of Arts. Some of the specimens are of exquisite beauty, and cannot fail to be of great service to those who are labouring in the arts of those times.

"In concluding the annual report on the last anniversary, your committee pointed out that the proper use of the several parts of the church, and the application of decorative colour, would form the most important objects of ecclesiological study for the ensuing year. In the latter particular they think they may confidently predict that All Saints, Margaret Street, (to which allusion has been already made,) will exhibit a very striking developement. In stained glass, as one branch of decorative coloration, it is only fair to say that Mr. Pugin, ably seconded by Mr. Hardman, of Birmingham, has made advances far beyond any English competitor.

"All these subjects, with the addition of the important one of the improvement of church bells, must be our studies for the next year."

Mr. Hope then stated that M. Viollet Le Duc, and M. Merimée, the eminent French archæologist, had hoped to have been able to have been present, but were compelled to defer their journey. M. Viollet Le Duc promised a paper on Notre Dame, of Paris, for the *Ecclesiologist*.

The Treasurer, J. D. Chambers, Esq., M.A., then read the audited statement of accounts, showing a balance in hand of about £80.



The meeting unanimously expressed its regret at Mr. Chambers resigning the office of Treasurer, which he had so ably filled for the space of three years. Mr. Dickinson, former treasurer, testified to the success of Mr. Chambers's administration of the funds.

The adoption of the report and of the Treasurer's statement was moved by the Viscount Campden, and seconded by the Rev. E. Stuart, and unanimously carried.

The following were elected as the committee for the ensuing year : J. J. Bevan, Esq., M. A., Trinity College, Cambridge ; J. D. Chambers, Esq., M. A., Oriel College, Oxford ; Sir S. R. Glynne, Bart., M. A., Christ-Church, Oxford ; A. J. B. Hope, Esq. M. P., M. A., Trinity College, Cambridge ; the Rev. J. M. Neale, M. A., Trinity College, Cambridge, and the Rev. B. Webb, M. A., Trinity College, Cambridge. The Rev. T. Simpson Evans, M. A., and the Rev. J. F. Russell, B. C. L. were elected auditors.

A paper on Anthems was then read by F. R. Wegg Prosser, M. P., Esq., which occasioned a conversation, in which Mr. Hope, Mr. Chambers, Mr. Dickinson, Mr. Helmore, Mr. White, Mr. Webb, and the President took a part.

The Rev. T. Helmore read a paper on the Cantus Collectarum, and on the decline of true Ecclesiastical Music in the cathedral and collegiate choirs in this country.

A paper was next read by G. E. Street, Esq., Architect, endeavouring to prove that certain churches in Kent and Surrey were the work of the same architect, and concluding with the recommendation of a church-guild among professional architects.

The thanks of the meeting were given to the gentlemen who had read papers, and then Sir S. R. Glynne, Bart., late one of the secretaries, was unanimously elected a Vice-President of the Society.

The plan and drawings of a Pointed church intended for Galle, in Ceylon, and most ingeniously suited to the climate, were then exhibited and explained by Mr. R. C. Carpenter, architect.

Mr. G. G. Place, architect, explained a model by which he illustrated a method devised by himself, for shoring up central lantern-towers, where it might be necessary to rebuild their bearing-arches and piers. He also showed a west elevation, partly conjectural, of the little known but magnificent abbey church of Thurgarton, Notts, partially destroyed at the Dissolution. It was agreed that this elevation and the ground plan, as lately rediscovered, ought to be published in the *Ecclesiologist*. Mr. Place kindly promised a paper upon them.

The meeting then examined some beautiful specimens of church plate, jewellery and enamelling, exhibited by Mr. Keith, the manufacturer to the society : also some iron-work excellently (and cheaply) wrought by Mr. James Leaver, of Cookham, near Maidenhead, (who will gladly execute any work entrusted to him, under the eye of a member of the society's committee) ; and some wood-carving by Philip and Co., 30, East street, Manchester Square. A cast in plaister, by Mr. Philip, for a high-relief to be carved in wood for the restored stalls in Ely Cathedral under Mr. G. G. Scott, is in a very high style of art, and was much admired.

The proofs of a work shortly to be published by Mr. G. Truefitt, architect, entitled "Designs for country churches" were exhibited by that gentleman. After a vote of thanks to the Rev. W. Dodsworth, V.P., for the use of the school-room in which the meeting was held, and to the Venerable Archdeacon Thorp, the President, (moved by the Rev. H. L. Jenner,) for his conduct in the chair, the meeting separated.

Subsequently the following officers were appointed for the ensuing year: Mr. A. J. B. Hope, M.P., Chairman of Committees; Mr. J. J. Bevan, Treasurer; the Rev. B. Webb, and Rev. J. M. Neale, Honorary Secretaries. The following former members of committee were re-elected; Sir C. Anderson, Bart., Mr. E. R. P. Bastard, Mr. F. H. Dickinson, Mr. J. F. France, Mr. J. S. Forbes, Mr. G. J. R. Gordon, Rev. T. Helmore, Rev. G. H. Hodson, Mr. W. C. Luard, Rev. W. Scott, Mr. C. W. Strickland, Hon. and Rev. R. W. Sackville West, and Mr. F. R. Wegg Prosser, M.P. The Viscount Campden was added, for the first time, to the committee.

Hamilton Dicker, Esq., of Lewes, has been elected an ordinary member.

#### ARCHITECTURAL AND ARCHÆOLOGICAL SOCIETY FOR THE COUNTY OF BUCKINGHAM.

THIS Society held its Spring General Meeting on Thursday, April 4th; T. T. Bernard, Esq., V.P., in the chair. Several letters were read by the Rev. W. B. Gale, Hon. Secretary. One from Mr. Poole, of Welford Vicarage, suggested the institution of a Periodical, common to the several Architectural and Archæological Societies, for the publication of their papers and transactions. The subject was referred to the committee for consideration.

The Rev. A. Baker thanked the society for a letter which he had received from Mr. Elton, as Secretary *pro tem.*, acknowledging the share which he had taken in the establishment and working of the society. He had taken the subject up warmly, as an instrument for carrying on a *religious* work in the country, which would not otherwise be so perfectly done, namely, the advancement of *external*, and therefore, he was persuaded, also of *inward* and *spiritual* religion,—tending thus directly to the promotion of God's glory and the salvation of men's souls. This end the society furthered by drawing attention to Architectural and ritual proprieties, ecclesiastical antiquities and history, and by the practical advice given on such subjects in the papers which were read before them and published. Of these, he begged now to present to the library of the society one of the best yet printed, the paper which had been read by Mr. Gilbert Scott at their anniversary meeting, and which was now published, with other valuable matter, in a little volume, entitled "The Faithful Restoration of Ancient Churches." The communication which he had now to read was contained in a letter from the same eminent architect, and related to

the supposed ante-Norman remains lately discovered in Iver church, Bucks. Mr. Scott's letter is appended.

Mr. J. K. Fowler, jun., read a paper on the Battle of Holman's Bridge, near Aylesbury, between the Parliamentary and Royal Forces, in 1642.

The Rev. J. Marsh exhibited several Roman brass coins, and read some notes on the Roman roads in this county.

It was resolved that the anniversary meeting should be held in the course of the summer, at High Wycombe.

*Mr. G. G. Scott on Anglo-Saxon Remains at Iver and Wing, in Bucks.*

"20, Spring Gardens,

"March 27, 1850.

"MY DEAR SIR,—In reply to your inquiry about the supposed ante-Norman remains discovered at Iver, I will give you such particulars as my memory affords, as I have no distinct memoranda.

"The church is of the ordinary plan of a parish church, having nave and aisles, chancel, and western tower, and its present aspect is that of a church of the 15th century.... There are Norman arches on the north side of the nave, and the west window of the north aisle is in that style. And, finally, there are the remains in question, of decidedly earlier work, which I will briefly describe. These remains are limited to the walls now occupied by the two arcades of the nave, and go to prove that before the Norman arcade was made on the north side, and the much later one of the south side, the church was without aisles, and in a style not agreeing with what is usually found in buildings subsequent to the Norman conquest.

"The proofs, however, are very scanty. They consist, externally, of a quoin of brick, resembling Roman brick, forming the eastern termination of the wall containing the Norman arcade. This, of itself, would prove nothing; but, internally, we found in the middle of a wide pier, between two Norman arches, the jamb of a doorway, which must have existed before the Norman arcade was made; and higher in the wall we found a window which had been cut away to make room for that arcade. This would not of necessity prove more than that there were two ages of Norman work in the church, but there is a peculiarity in the appearance of the window, which indicates its belonging to a distinct style. I cannot describe it from memory, but I am sure that this is the impression it would produce on the mind of any one accustomed to Norman work. We know Norman windows of the earliest date, and know that they differ from those of later date chiefly in rudeness and coarseness of workmanship and detail. This window, however, differs less in this respect, but strikes one as belonging to *another style*, just in the same way as we find in other Saxon work, such, for instance, as the doorway of the church at Barton-on-Humber, which not only is clearly not Norman, but seems to have scarcely anything but the round arch in common with it.

"There are indications also on the other side of a wall of earlier date having existed before the present arcade was formed. I may

mention that the earlier work also differs in *material* from the Norman part.

"While on the subject of Saxon work, I may perhaps mention that the church at Wing contains remains apparently of that date, though perhaps not so decidedly so as to be capable of proof. The arcades are of the simplest character, being in fact only semicircularly arched perforations in the walls, having plain masses of wall between them, without capitals, but with a kind of impost on the sides facing the openings, formed by courses of brick overhanging one another.

"The chancel arch is also semicircular, but the arch is relieved by a projecting archivault—a feature I do not recollect seeing in any Norman building, though very usual in work of supposed Saxon date. The chancel is apsidal of an irregularly polygonal form, the eastern face being much the widest. Internally, it presents no early features, but externally, it has narrow projecting pilasters at each angle, which are continued in projecting archivaults on each side. These are all plastered, and on examination I found the plaster to be formed of rough stone of the country, but the archivaults of tufa, a material common in works from the Roman period to about the time of Henry I. These narrow pilasters and archivaults do not, however, appear to me to accord at all with the Norman style.

"Beneath the chancel is a crypt, now walled up. I had an opening made into it, and found it to be of a very singular and most rude construction; it is so arranged as to divide the chancel into three widths, like the choir and aisles of an apsidally finished cathedral. There were external arches or windows in the alternate side of the apse; and on following the aisles westward I found them each to terminate in a doorway. There can be no doubt, as the floor of the chancel is considerably raised above the nave, that there were, as was frequent with very early crypts, two entrances descending by a few steps from the nave on each side of the steps ascending to the chancel. The crypt is at present filled with earth to within three or four feet of the top, but by excavations I have had made, I find it to have been about eight feet in height. The whole of the material is the roughest stone, with here and there a piece of tufa or brick, all of which have been plastered over.

"I am sorry to give you so very vague a notice of these two supposed Saxon remnants, but I give you the best I can, and such remains are usually not very susceptible of distinct description.

"I remain, my dear sir,

"Yours very faithfully,

"GEO. GILBERT SCOTT.

"The Rev. A. Baker."

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#### YORKSHIRE ARCHITECTURAL SOCIETY.

THIS society held its half-yearly meeting on April 18th, 1850. There was more than an usual number of members of the committee present at the early meeting of that Society, when several new mem-

bers were elected and books ordered. The accounts of the ex-treasurer, Mr. Bayldon, were audited, and a balance of considerable amount declared in hand. Mr. Hey resigned his office of secretary, and the Rev. J. Sharp and Messrs. W. H. Dykes and J. W. Hugall continue to act in that capacity. A design for a seal was submitted to the meeting by Mr. Hugall, for which a vote of thanks was passed by the committee, accompanied by a request to Mr. Hugall that he would cause it to be engraved for the Society's use. It will first appear in a publication which the Society are about to issue, a copy of which will be sent to each member, and the book may be purchased by non-subscribers from the publisher, Mr. Sunter of York. The Rev. W. H. Hugall applied for a grant of £10 for the purchase of a font for the chapel of Bilton, near Hull. The committee were occupied nearly two hours in considering various interesting matters brought before them, and at two, p.m., the Ven. Archdeacon Churton commenced reading before the general meeting his paper on the Priory of Mount Grace, near Thirsk. The remains of this edifice are very limited in extent, and almost unknown even to Yorkshiremen. The paper created an interesting discussion, and would probably have appeared amongst the transactions of the society but that it has been written for publication in Mr. Sunter's splendid History of the Monastic Remains of Yorkshire. The next meeting will be held in July.

#### OXFORD ARCHITECTURAL SOCIETY.

A MEETING of the above Society was held on Wednesday, the feast of SS. Philip and James, the Rev. the Principal of Brasenose College in the Chair. The following gentlemen were elected members of the society,—Mr. D. F. Clinton, Mr. R. H. Codrington, Mr. E. L. L. Shewell, Mr. F. Cox, Wadham College, Mr. G. N. Chaplin, A.M., Magdalen Hall. The following presents were announced: *Instrumenta Ecclesiastica*, Part II, by Mr. Van Voorst; Scott's Church Restoration, by the author; Views of Minster Lovell Church and Ecclesiastical Topography of the diocese of Oxford, by Mr. Parker; Essay on Window Tracery, Part I, by Mr. E. A. Freeman. The Secretary, Mr. Portal, B.A., then read the report, which stated that a plan proposed by the Northamptonshire Architectural Society for forming a union of architectural societies was under the consideration of the committee; also that it had been thought advisable to recommend an alteration in the rule affecting payments, by which a subscription of 1*l.* 1*s.* would be paid annually by all resident members, while those non-resident could become life members after paying 5*l.* 5*s.* instead of 7*l.* 7*s.* as heretofore. The report went on to state that the secretaries had lately inspected the restorations in progress at S. Matthew's church, Great Milton, under the direction of Mr. Scott, and that every facility had been afforded them by the parish priest, who also accompanied them over the church. The church was well worthy a visit on account of the curious frescoes daily laid bare, and while it was to be regretted that the length of the wall pieces obstructed the view of the windows, and that the ancient altar stone

which had been discovered in the nave, was not as at Garsington to be restored to its proper place, still on the whole, the greatest praise was due to the whole work, which was substantial and in good taste.

It was also announced, that a grant from a building fund had been made to S. Peter's church, Northampton.

The President then called on Mr. Lygon, of Christ Church, for his paper on "Fonts," which was very ably written and displayed considerable research. The thanks of the meeting having been tendered to Mr. Lygon, an interesting conversation ensued, in which several members took part, and in the course of which it transpired, that in the cathedral church of Christ in Oxford, there is no font, the *almadish* which ordinarily stands on the altar, being used for the rite of baptism!

The principal of Brasenose then exhibited some excellent plans by Messrs. Buckler, which had been approved of for the restoration of the tower of S. Mary's church, Oxford. After an interesting conversation on the subject, the meeting adjourned.

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A meeting of the Society was held on Wednesday, the 15th inst., the Rev. W. Sewell, B.D., president, in the chair. The following gentlemen were admitted members of the society;

Mr. E. L. Hussey.  
Mr. W. H. Hart, S. John's College.  
Mr. R. E. Waters.  
Mr. G. A. Walker.  
Mr. D. Binney, Wadham College.

The following present was announced. Three prints of the banqueting House, Whitehall. By Mr. O. Hansard.

The secretary, W. Portal, B.A., Christ Church, read the report, which stated that the committee had found it necessary to apply to those life members who were in residence, and who had paid their composition of £5. 5s. five years since, asking them to pay the sum of £1. 1s. annually to the society's funds so long as they continue in residence, and till the difficulties in which the society at present finds itself shall have ceased, and this had been very generally responded to. The secretaries were glad to find that the old custom of placing a cross over the chancel-screen at Charlton on Otmoor, which is decorated with flowers by the village children on the first of May, was still continued in that place.

Some plans for the restoration of Eye church, Herefordshire, by Mr. Cranston, of Oxford, were under the consideration of the committee.

The committee had much pleasure in stating that Mr. Neale had kindly consented to read a paper at the annual meeting.

Mr. Lygon, Christ Church, had been elected to serve on the Committee in the place of Mr. Lechmere, corresponding secretary, who had resigned.

The president then called on the Rev. R. Thornton, B.A, Fellow of S. John's College, for his paper on the introduction of gas into churches. The subject was very cleverly handled, and some valuable suggestions thrown out; and the thanks of the meeting were tendered to Mr. Thornton by the President.

Mr. Parker stated that the late M. Gerente had some candlesticks of the fifteenth century with springs in them similar to those in common use.

The Rev. T. Chamberlain, Christ Church, stated that at Carfax (the city church) in Oxford the gas meter was placed directly under the altar.

Mr. Spiers stated that S. George's Roman Catholic church, Lambeth, was heated with gas.

The president remarked upon the observations that had fallen from the various speakers, and after some conversation, in which Mr. Lingard, Mr. Mavor, Mr. Portal, and others, took part, the meeting adjourned.

#### NORTHAMPTONSHIRE AND LINCOLNSHIRE ARCHITECTURAL SOCIETIES.

THESE two societies held a successful joint meeting at Stamford on Wednesday, May 22. The chair was taken by J. Althorp, Esq., the Mayor of Stamford, and after the Rev. T. James, one of the secretaries of the Northamptonshire Society, had read several letters from distinguished patrons of the societies unable to attend the meeting, the first paper was read by Sir C. Anderson, Bart., on stained glass.

The Rev. F. P. Lowe, rector of Saltfleetby, and one of the secretaries of the Lincolnshire Architectural Society, read an ingenious paper on "Low Side Windows," in which, after reviewing the various theories as to their use before the world, he advanced the suggestion that they were merely employed for purposes of ventilation.\*

A third paper, on the Churches of Stamford, was read by the Rev. G. A. Poole, Vicar of Welford.

A vote of thanks from the two societies, proposed by Sir G. Robinson, and seconded by Archdeacon Bonney, was passed to the Marquis of Exeter, for his care in preserving from further decay the ruins of S. Leonard's.

On the same day the meeting examined the churches of Stamford, and on the next day about two hundred members visited the churches of Wittering, Barnack, Uffington, Essendine, Ryhall, Great and Little Casterton, and Tichencote, in an ecclesiological tour.

#### NEW CHURCHES.

*S. Stephen, Shepherd's Bush.*—This church, which we noticed last year, has, since our last publication, been consecrated. As our readers will remember, it has been erected at the sole cost of the Bishop of London, and therefore has a peculiar value, as indicating how far our diocesan is willing to take the peculiar responsibility of those various features of church arrangement and decoration, which from desuetude had become to a great extent novelties in England when we first ad-

\* We must recur to this new idea at an early opportunity.—Ed.

vocated their revival. The style is flowing Middle-Pointed. The chancel is very well developed. The sanctuary, which is separated from the chorus by a rail, is fitted with an altar correctly vested, but without a super-altar, and double sedilia recessed on the south side. It is diapered up to the cill of the east window, which, as well as the side windows of the chancel, the east windows of the aisles, and the west window, is filled with painted glass by Mr. Wailes. This artist, considering the circumstances, might have taken more pains than he has done. Mr. Wailes has in many windows shown that he *can* produce good glass; it is therefore the more inexcusable that he should stamp "wholesale manufacturer" on so many more. Both sanctuary and chancel are paved with encaustic tiles, and some colour is introduced into the roof. The chancel is fitted with seats stallwise, which, upon the day of consecration, were entirely filled with clergy, choirmen, and boys, all in surplices. We are sorry that the prayer-desk should not have been one of these seats. It stands just outside the chancel, to the south, under the pulpit, and with a westernly desk for the Lessons. The seats are, we need not say, all open: and some polychrome is introduced at the west end.

*S. Matthew, Lower Road, Islington.*—We have seen a perspective view, taken from the south-east, of this design, the author of which is Mr. A. D. Gough. It is long since a worse specimen of Pseudo-Gothic came before us. The plan is cruciform; the style late Third-Pointed. A fairly sized chancel, moderately high-pitched roofs, (though of unsightly breadth,) ridge crests, huge gable-crosses, a sance-bell-cote on the west gable, and string-courses, are marks of homage to the revived church architecture of the day; but they only exaggerate the miserable defects of the composition. The nave appears, in the lithograph, to be a compromise between First and Third-Pointed: and a lean and hungry tower and spire, in the angle between the chancel and the south transept, partake of this ambiguous character. Criticism is wasted, however, on anything so irremediably bad as this design.

*S. Peter, Croydon.*—Mr. G. G. Scott is the architect of this church, which we notice from a perspective lithographic view, drawn from the south-east. It is a Middle-Pointed design, having chancel, nave, aisles, west tower and spire, south chancel-aisle, and a lean-to roofed sacristy on the north of the chancel. The high roofs, coped and cross-ended gables, the elaborately traceried windows throughout, the strings and buttresses, are all so correct, that little is left to say by way of disparagement. Still, we rise from careful examination of the picture, with a feeling that Mr. Scott might have done more to justify the high expectations we form of his capacity. There is a terrible absence of originality or force: the design is more like a prize poem, than real poetry. We have our doubts, whether a plain broached spire (shingled, we presume)—much as we delight to see this feature introduced—matches with the elaborate belfry windows below it, which have ball-flowers in the jambs, and (though we cannot understand why) transomes. Again; surely the aisle-walls must be far too high, if the ridge of the roof of an unusually high porch (as shown in the lithograph) only reaches their wall-plate. This is a church which we hope to visit, and criticise more fully, when it shall be completed.



*S. —, Kighley, West Riding of Yorkshire.*—This large Third-Pointed building, has been erected on the site of the old church, from the designs of Mr. R. Dennis Chantrell. The plan embraces a tower at the west end, nave (clerestoried), aisles, prolonged one bay eastward, south porch, and chancel, with sacristy in the most easterly bay of the south aisle. The aisle windows, divided by their buttresses, with three sets-off of two weatherings each (the noses having slight projection), are of three lights, cinquefoil-headed, with common Perpendicular trefoiled panels in the tracery. The plane of the glass is too near the outside face of the wall. The jamb has a shallow external splay, with rather deep hollow to the monials. The hoods and strings under the eills are thin and meagre: indeed, this description applies generally to the mouldings throughout. The plinths round the church (with the exception, perhaps, of the basement to the tower) are very shallow. The parapets to all the roofs are low, standing on a thin cornice, and carrying a poverty-stricken capping, without battlement or pinnacle to relieve the monotonous line. The south-porch has a low-pitched parapet, and buttresses placed diagonally, with canopied and crocketed set-off. The roof cuts off a portion of the window at right angles to its axis. The clerestory windows, set within a low and nearly straight-sided arch under a containing hood returned at the springing, have three cinquefoil-headed lights; the tracery above subdivided and trefoiled. The compartments thus formed are of equal width with the monials, and make the latter look heavy and clumsy. The chancel has, on either side, two windows of two lights, divided by a transom, beneath which is a cinquefoiled arch. The more westernly of the windows on the south side has the eill raised for priest's door,—an exceedingly shallow, square-headed trefoil. The east gable of the chancel contains a five-light window, with cinquefoil-headed lights, and common Perpendicular panelling in the tracery. This gable is alone surmounted by a cross, somewhat squat and clumsy, with foliated ends joined by cusping. The tower is of four stages, and presents in its western front, at the second stage (the first being plain), a window of four cinquefoiled lights, subdivided into tracery in the head. Over this, separated by a string, is the ringer's story, lighted by simple square-headed windows, filled in with tracery. The belfry stage has a window of two lights, under a hood: the whole is finished with a parapet, panelled, having gabled and crocketed pinnacles in the centre of each face, as well as at the angles. Between these again are ogee-shaped hoods, terminated with crops, and enclosing trefoiled panels. In the cornice is, on every face, an angel bearing a shield, gurgoyles at the angles, and a supplementary pair, far beneath, on the east and west sides. The tower buttresses stand diagonally, and rise out of a fair basement, in which something of the proportions of Third-Pointed mouldings has been preserved, by five successive stages, each weathered back, and having a gabled and crocketed canopy, under which, in the two lower stages, are small shields carved with armorial bearings. Shields occur too, at the apex, and on either side, of the springing of the four-light west window, noticed above: the tinctures on these shields are represented by lines. On entering the south door, which furnishes the only access to the church (unless we include the

north and south-west doors, which lead to the gallery staircases), the first object presented to view on the right of the alley, and next the second pillar from the west, is the richly-ornamented octagonal font, with its very elaborate and beautiful cover of carved oak, rising by three stages (the second filled with figures of saints) into a spiral, crocketed head, surmounted by the pelican in her piety, and suspended by a chain, the links of which are coloured in bands of alternate blue and gold. The pulley, through which the chain works, is hid from view by a large gilt crown, and borne by a triangular crane affixed to the wall, of perforated iron-work, disposed in traceried forms: this is also painted and gilt, and has a gilded cornice on the top. Would indeed it were our pleasing task to go on to record ornament in keeping, which should evidence the same care in design and execution that this font-cover does! But this is not the case, as our readers will presently see, when we enter upon the details of the interior. The arcade dividing the nave from the aisles, is of six bays; the arches, of two orders, chamfered; the pillars, octagonal. The capitals are moulded, with a very thin bead at the neck. The bases are above the backs of the seats, and bear the character to which we have before alluded,—being very shallow and meagre. There are north, south, and west galleries: the west gallery extends the width of the first bay: the other galleries have four tiers of seats, and are carried by tie-beams and bressummers, resting on cast-iron columns behind the pillars. Each compartment of the gallery-front has cinquefoil panels, and an enormous capping, with base to match: it is coated to avoid contact with the pillars, and projected into the nave upon thin, infinitely-moulded brackets, placed at short intervals. The pews, in the nave, have square, elbowed ends: they are low, furnished with doors, and numbered. Outside the chancel arch are ranged, on the north side, four stalls, occupied by the churchwardens; on the south, three, the most easternly being the clerk's place. We were nearly cheated into believing that these stalls had *miserere* seats; but, in attempting to lift one, we pulled out a drawer, in which the Prayer Books are kept. The pulpit stands on the south; the reading-desk on the north side, without the chancel arch. The pulpit is a huge pentagonal affair, mounted by a flight of nine steps from the chancel floor, which is raised a step above that of the nave. Each compartment of the body has two cinquefoil panels, with trefoiled tracery above. The pedestal is perforated in panels, and contains some ingenious mechanism for elevating the floor, which is said, on one occasion, to have perilled the gravity of a right reverend occupant, during the process of screwing him up to the proper altitude. The reading-desk is of open panelling; the ends finished with narrow poppy-heads. The prayers are read southward; the lessons westward. Within the chancel, entered through an arch of three orders, are, on either side, five stalls with subsellæ, to which there is an open panelled front. The poppy-heads here are the most miserable we ever saw,—narrow, low, and contemptible. The sanctuary, raised a step above the chancel floor, and marked by a rail, is paved with encaustic tiles. The altar is elevated three steps above the sanctuary floor: on the rises of these steps are tiles forming legends, the deciphering of which is not facilitated by the

misplacing of some of the letters. There is some painted glass by Mr. Willement, in the east window, described above as of five lights; in the central division, under a canopy, is a representation of the REDEEMER on the cross. The limbs of the cross extend into each adjoining light; one, containing a figure of S. Mary; the other, that of S. John, also under canopies. The extreme lights contain foliated quarries of a single pattern in outline, filled up with yellow; and scrolls, running diagonally, as the glass in the windows of the great hall at Hampton Court. The organ stands in the most eastern bay of the north aisle: in front are the seats for the choir,—a most inexcusable misarrangement. From sundry pipes in the corners of this quasi-transept, we imagined ourselves to be in the vicinity of the heating-chamber; an idea confirmed by the casual lifting of a lid (which, being closed, formed a seat), when, instead of vestments, we discovered coals. The roofs of nave and chancel are of low pitch, and framed with tie-beam, king-post, and open panelling: the intermediates have curved braces and collar: the spars are thin. All the roofs are boarded; those of nave and chancel coloured a light blue between the spars; the aisle roofs stained and varnished, and covered with lead. Each roof has a thin wooden embattled cornice. There is some attempt at polychrome. An imitation principal is painted against the east walls of nave and chancel; the openings of the paneling coloured blue. Over the tower arch are the royal arms and supporters, relieved against (painted) crimson curtains, with gold lace borders. The unpierced surface of the east wall (below the tie-beam of the roof) is painted in panels, which enclose the decalogue, &c. The inside jambs of all the windows are of plaister. The wall stones have a hammer-dressed (or picked) surface, with a boasted margin of about an inch in width. This description of masonry is ill-adapted to a building of any great height. Here it gives to the stones in the upper part of the tower, all the appearance of exceedingly wide joints. Enclosing the churchyard (towards the town) is a preposterously high iron railing, with huge pieces of masonry, calling themselves piers, hereafter to be further embellished with gas lamps.

*S. Paul, Nismes.*—We now offer to our readers the description of one of the largest churches which has been built since the revival of ecclesiology. Its position in the city of Nismes, so famous for its remains of classical times, renders it peculiarly interesting. Unfortunately, influenced perhaps by its locality, M. Questel the architect has produced an edifice in Romanesque, in place of the more perfect Pointed. However, in the peculiar position of the movement in France, even a Romanesque church, especially fitted as the one before us is, is a very great gain, especially as it was commenced so early as 1838, though not completed till 1849. It is of considerable dimensions, being cruciform, and measuring 65 metres (about 200 feet) in length, and is of considerable height. The nave is of four bays with a well developed clerestory. Externally the western façade displays upon a dais of four steps, three portals, the central one of three orders, those to the aisles of two, with detached shafts, the doors being square-headed, the tympana being filled with sculptures by M. P. Colin. Above the triforium-story is occupied by a strip of arcading of seven panels, the

central one being pierced for a window; above this runs a staircase reaching the height of the aisle walls, and in the clerestory range is a large rose window of twelve lights trefoiled. The pediment is treated with the shallow panelling of the style; roses of six lights are inserted over the aisle windows. Shallow buttresses, tabling away at the clerestory level, separate the nave from the aisles. The side lights of the aisles are single round-headed windows at a very great height. The clerestory lights are of the same design, and returned round the west face of the south transept, which alone is represented in the print before us. The vaulting has necessitated external buttresses to the aisles. The façade of the south transept (which is of two bays) displays a rose, similar to the one at the west end, with two circular-headed lights beneath; there is no south door, but in lieu, a door in the west face of the transept. The north transept we conclude to be similar. The tower rises square from the crossing, and then abruptly becomes octagonal with very depressed haunches. The octagonal portion is of three stages, the lowest of slight elevation and blank, the next with single lights in each face, and the third with double lights; above that rises an octagonal spire, the base being the perimeter of the tower: the height from the ground is 54 metres. The original design only comprised a wooden spire, but the municipality generously voted an augmentation of funds to provide for its being of stone. The eastern limb comprises three apses; the nave and aisles are vaulted, the vaulting of the latter being pointed. The fittings we understand are extremely rich.

The ritualism, from what we can learn, is correct. Moreover there is a very large amount of painted glass; either all, or a very considerable number of the windows being so decorated: the artists being MM. Marechal and Guyon of Metz. Our departed friend H. Géroente used to speak very highly of M. Marechal's artistic talent, his weak point being archæological knowledge. There is also a large display of mural painting, by that very eminent Christian artist M. Hippolyte Flandrin, of whose talent our French friends speak in terms of the greatest enthusiasm, and who has decorated the church of S. Germain des Près at Paris, and is occupied with paintings for that of S. Vincent de Paul, employing the wax process. The church was consecrated on the 14th of November. We are indebted for the means of describing it to a lithograph which the architect has been kind enough to send us through our friend M. le Père Martin, and to a description in the "*Illustration*" (the French *Illustrated News*.)

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## CHURCH RESTORATIONS.

*SS. Peter and Paul, Algarkirke, Lincolnshire.*—Mr. Carpenter has in hand a complete restoration of the chancel of this church. Its dimensions are 41 ft. 5 in. by 20 ft. On each side are three two-light windows, trefoiled, with a rather ugly quatrefoil above, and a "lychnoscopic" window, of a single trefoiled light, on each side, ranging with the cills of the rest, but much lower in its hood. In one of these windows was found, blocked up, a fragment of the original glass, of a very

curious but beautiful character. This is to be copied by Mr. Hardman for the restored windows. Mr. Carpenter supplies a new east window, of rather late Flowing character, of five lights, with its monials finished in caps and bases. The new reredos is skilfully treated, with a stone diaper above the altar, and bas-reliefs of appropriate sculpture introduced into the spandrels of an arcade. But we are pained to see that the "commandments" are to occupy some of the niches; a compromise evidently forced upon the architect.

*S. Matthew, Morley, Derbyshire.*—This well-known church is being restored in correct taste by Mr. Place; the arches to be dressed, and walls repaired, and carved oak moveable benches placed on a tiled floor. The chancel also will be furnished with screen and parclose, stalls and footpace; and the spire will be raised to its proper height. This is a worthy object for encouragement by any of our readers who can afford to contribute to the restoration fund.

*S. Andrew, Wells Street, London.*—Our readers will recollect that we gave a detailed description of this church on its first consecration. Since that time various ritual ameliorations and decorations have been from time to time added. Subsellæ have been added to the stalls, and the reredos and sedilia polychromed by Mr. Gibbs, and hangings put up at the east end. The altar has likewise been vested and raised. In doing this, however, the incumbent has dispensed with the altar rail, which we decidedly think was a mistake, there being no screen. Had a screen accompanied the remaining restorations, it would have been a different case; as it is, there is not the slightest barrier between the altar and the nave. The painted glass in the east window, by Messrs. Pugin and Hardman, was completed this Whitsuntide. It has great merit; at the same time we should appeal to it in confirmation of the canons which we ventured to lay down last year, against crowding groups full of figures and action into small spaces, and surmounting them with architectural canopies; of both which treatments it is an example. The drawing is graceful, and free from grotesqueness, and the colours good; but there is not sufficient unity of colouration in the different panels. Mr. Warrington has put painted glass into the chancel and clerestory, and there is a figure of S. Andrew, by Mr. Gibbs, in the west window.

*Eton College Chapel.*—The canopies are now for the most part fixed over the new stalls, from the designs of Mr. Deason. They are very heavy, and a poor compensation for the mural pictures which were destroyed to make room for them. We are very sorry to have to commence with reprehension of a work which is very creditable in itself, and in its general effect striking. Eton College Chapel with its returned stalls, open screen, dark roof, and the ancient levels restored, is a very striking building. The east window, by Mr. Willement, is now completed, at an enormous expense, and is, we will not use a milder phrase, most discreditable. Our readers have already heard of the inky Crucifixion, which was the first sample of it offered. This is now surmounted with a gaudy theatrical Ascension; the figures, especially the principal one, as irreverent as possible, and the whole of the background a mass of heavy blue. The side-lights contain the apostles,—vulgar figures, with the faces like public-house signs, under

wretched canopies. Either Mr. Willement does or does not care for posthumous reputation ; but he ought to care about executing so costly a commission rather better. The side-windows of the sanctuary, also by him, are very poor. The west window (in the ante-chapel), by Mr. O'Connor, is not so bad ; but still, it wants a great deal before we could feel justified in praising it. The organ stands under this window.

## NOTICES AND ANSWERS TO CORRESPONDENTS.

### *To the Editor of the Ecclesiologist.*

MY DEAR EDITOR,—While examining the sketches of the Cemetery Chapel contained in the first number of the new series of the *Instrumenta Ecclesiastica*, certain conditions occurred to me as those which analogy ought to require in a Middle-Pointed church or chapel with a circular nave, and which I did not find in the sketch. Not long ago, as you are aware, the plans of the Middle-Pointed round church of Little Maplestead were brought before us. To my surprise, and I may add gratification, I found that my points are actually in existence in Little Maplestead church. Thus confirmed I have no scruple in bringing them before you, for the consideration as well of other ecclesiologists, as especially of our excellent friend to whom we owe the otherwise admirable designs of the *Instrumenta Ecclesiastica*. The first is that in his sketch, the chancel has a western gable ; this struck me as a thing which ought never to be found in a modern church, indicative as it is of a building of two eras, not completely pieced together, as in the cathedral of Aix-la-Chapelle. At Little Maplestead, I found that my idea of the chancel dying away into the circular portion was actually realised—an arrangement necessitating indeed some constructional contrivance, but amply repaid by the result. My second grievance was that of the chapel being square-ended, a shape harshly contrasting with the round nave. Analogy seemed to demand that as in England a square-ended chancel should be the complement of a parallelogrammatical nave, so an apsidal one should be that of a circular nave ; and so I found it to be the case at Little Maplestead. This otherwise unusual termination occurring in the chancel of our only Middle-Pointed round church,—those of the Temple church, and S. Sepulchre's Cambridge, one built before and the other after the prime of Christian architecture, being square,—is a great tribute to the excellency of the Middle style. It must in justice however be stated that the Middle-Pointed chancel of S. Sepulchre, Northampton, is square-ended, and the original chancels of the Temple and S. Sepulchre's, Cambridge, are supposed to have been apsidal.

Believe me yours very sincerely,

A MEMBER OF THE COMMITTEE.

### *To the Editor of the Ecclesiologist.*

SIR,—I had occasion lately to consult the Deed of Consecration of a Church erected in this diocese (London) about 120 years ago ; the perusal of this deed forced upon me the reflection, that in some respects of much deeper importance even than the material structure and cha-

racter of our churches, we are sadly behind an age which is often regarded amongst the very darkest in matters of ecclesiology.

The deed in question is in Latin, and records the solemn act of the Bishop in declaring such a district (of which the present was to form the parish church) to be thenceforward a separate and distinct cure of souls from the original parish. This is now done in the case of district churches by an *Act of Council*, under the 8th and 9th Vict., cap. 70.

Then the deed records the celebration of Divine Service, stating that the sermon was preached by the Clergyman who had been nominated to the rectorship of the new parish, and proceeding "*Stans ad altare seu mensam sacram, Dominus Episcopus Eucharistiam sacram celebravit,*" &c.

At present, the distinctive act of consecration appears to consist in the Bishop *preaching a sermon*, whilst the celebration of the Holy Eucharist is altogether omitted.

And lastly, in recording the consecration of the burial ground, this deed states that, before offering the consecration prayer, the Bishop, standing in front of the great western door, declared that the ground, — feet to the west, — feet to the east, — feet to the north, and — feet to the south, was thenceforward solemnly set apart for the interment of the Christian dead. At present, the Bishop merely repeats some prayers, consecrating some (perhaps even he himself knows not how much) ground for interment.

I am, Sir, yours, &c.,

B. K.

*To the Editor of the Ecclesiologist.*

A. S. B.

SIR,—Perceiving an inquiry in your last number respecting these letters on a tombstone, followed by the date, Sept. 12, 1721, and then an inscription on the same stone to the memory of Joseph Bosworth, who died in 1730, I beg to suggest that it is more than probable some members of the Bosworths' family, whose initials were "A. S. B.," was buried in the same grave nine years before this Joseph Bosworth, I have no doubt that a reference to the register of burials in Romford church would confirm this opinion, and I think it is not unlikely there may be some tablet to the memory of "A. S. B." not very far from the tombstone. I can only guess at this, however, as I am a stranger to Romford.

I am, sir, your obedient servant,

EDIE OCHILTREE.

Our readers will probably have seen that an ill-omened combination of street improvers, and, we are sorry to say, fancied lovers of architecture, patronised, too, by our contemporary the *Builder*, are raising an agitation to destroy the low wall and railing which surround S. Paul's Churchyard. Although this structure has little besides solidity to recommend it, yet it has a use, to separate the consecrated from the unconsecrated, and which renders its preservation a matter of some importance to all who look upon churches as something more than merely public buildings. Besides, even artistically viewed, the proposed isolation of the cathedral will diminish its importance. But, while pleading for the retention of this wall, we must in justice state,

that the conduct of the Dean and Chapter, in keeping the great west door constantly closed, and barring out the nave, must necessarily have had no little share in exciting this popular cry. Had the people felt that the parvise, though holy ground, was yet for them, and that the nave of their own cathedral was not merely built to be barricaded, we should not have heard so much of the present outcry.

The recent numbers of the *Annales Archéologiques*, of which we have just received the one called for March and April, have contained a very interesting series of articles upon the Ecclesiastical Pavements of the Middle Ages, with illustrations. The last number likewise contains a communication from the Abbé Texier, with illustrations of some very elegant glazing on patterns, of Romanesque date, discovered in the abbey churches of Bonlieu and Obazine, which may be considered as the germ of grisaille.

J. F. P.—1. Ordinarily the choir may remain in their stalls during the Litany. In the Communion Service the rubric orders them to kneel behind the Priest, or Priests, who lead the Litany. 2. The omission of any such ceremony in the Reformed Ordinal, virtually prohibits the custom. 3. Yes; on the first vespers of Easter, the *Easter* collect is to be used. 4. Westward, we believe. 5. When such things shall be really wanted, the patterns will not be difficult to find. 6. Mr. Monk's "Anglican Chant-Book" is abominably worthless, and has seemed to us scarcely to deserve a formal castigation.

F. C. H. mistook the meaning of our words "rudely drawn." They applied wholly to the drawing, viewed artistically; not with reference to the rudeness, or the contrary, of the objects delineated. We shall be glad to welcome the other works he announces. He adds to the Middle-Pointed remains in Cornwall, enumerated in our last number, some traces at S. Austell and S. Mabe, and a "window with Flowing tracery in the small chapel east of S. Petroc's church, Bodmin."

The "Architectural Association," which made a spirited beginning last year by opening an architectural exhibition, has engaged the gallery of the New Society of Painters in Water Colours for a second annual exhibition, which will be kept open through August and September, and will be entirely *free* except on Saturday.

Many of the lamentable facts mentioned by T. C. were already known to us. We thank him for his communication, and hope to make use of it.

A. H. gives anything but a favourable description of a new church, S. James, Upper Edmonton, just consecrated, and designed by Mr. Ellis. We may perhaps pay it a visit.

"An English Churchman" sensibly remarks that good, clean, and not more uncomfortable accommodation for *kneeling* than for sitting, ought to be provided in churches, where people are really desired to kneel. This has often struck us in new churches. When will people learn that this object will never be attained, till moveable chairs, upon which also people may kneel, are again used?

G. W. sends us an anecdote of the conductor of a Pimlico omnibus, who expressed himself to our correspondent most intelligently in admiration of the new college and church of S. Barnabas. He draws the



right inference that none are too poor or unlearned to appreciate true beauty and fitness in art.

We are sorry to hear, from a well-informed correspondent, a most unfavourable account of a chapel at Dawlish, by Mr. Hayward, supposed to have the sanction of the Exeter Architectural Society. We should be glad to find that his criticism is too severe: but we fear that an insufficient chancel, and doors in it so placed as to prevent its proper arrangement, are faults no less inexcusable than they are patent to the most superficial observer.

The Committee of the Ecclesiological Society would very thankfully receive the working drawings of ancient details offered by the Secretary of the Durham Architectural Society, and insert them in the *Instrumenta Ecclesiastica*, if judged suitable. If he would send sketches, they could probably say if it were worth while to work out the more complete drawings.

In reply to "An Inquirer," we should say that, judging from the data he affords us, the architect of the restoration of the south aisle of Newark church ought certainly either to have copied the existing expedient of gabling the roof, so as to show the head of the west window, or—if (as we collect) he is restoring the roof in Middle-Pointed—to have substituted a higher-pitched roof for the former flat Third-Pointed one. The *via-media* he appears to have chosen—of a high-pitched roof for fourteen or fifteen feet of the west end of the aisle, and a flat roof beyond—is clearly unsatisfactory. But there are several points which our correspondent has not told us; e.g., whether the roof is wholly new.

*Practical Remarks on the Reformation of Cathedral Music*, (Rivingtons,) is a most valuable pamphlet, to which we shall probably recur.

Messrs Crowther and Bowman have published twelve more plates of their series—*The Churches of the Middle Ages*—of undiminished excellence. There are five plates of details of Temple Balsall: and of Heckington, three plates of details, one perspective (from the south-west), and elevations of the east end, of one south bay of the chancel, and of the porch.

Received J. C. J., who, with some others of our correspondents, would much simplify our labours, and stand a far better chance of admission into our pages, if they would write legibly, and only on one side of their paper.

We are sorry to be compelled to postpone our notice of Mr. Inkersley's very interesting volume, *Romanesque and Pointed Architecture in France*. (Murray.)

Our next number will contain the second of our series on the ecclesiological movement in France, comprising a description of the restoration of Notre Dame de Paris, by M. Viollet Le Duc.

*Errata*.—In the last volume our readers are requested to make the following corrections:—In page 17, lines 9 and 27, for *retraction*, read *retrochoir*; page 434, line 17 from bottom, for *pillows*, read *pillars*; p. 435, line 15 from bottom, for *aisles*, read *aisle*.

We must offer our thanks for, but we cannot individually acknowledge all the communications we have received about Biers, Cemeteries, and Funerals.

THE  
ECCLESIOLOGIST.

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"Surge igitur et fac: et erit Dominus tecum."

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No. LXXIX.—AUGUST, 1850.

(NEW SERIES, NO. XLIII.)

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ECCLESIOLOGY IN GUERNSEY.

*To the Editor of the Ecclesiologist.*

SIR,—I much regret that the writer of the article on the Churches of Jersey, which appeared in your number for December, 1849, was prevented, as he states, from landing at Guernsey during his summer trip; for a few of his rough notes on our churches would have been a valuable addition to those which relate to Jersey. Although I feel that I am but ill qualified for the task, I venture to request the insertion in your periodical of a few memoranda on the Guernsey churches, which, however imperfect, will perhaps be deemed not altogether uninteresting as a sequel to the article above referred to.

Guernsey has ten parishes, in nine of which the ancient parish churches still exist. They are very similar to those in Jersey, being constructed of granite, and having externally a good deal of picturesque character. The architecture is rude, owing no doubt to the quality of the stone of which they are built, which is exceedingly difficult to work. They are all in very tolerable repair, but have suffered much, more especially internally, from the doings of the Puritans, chiefly during the great Rebellion, and from some modern attempts at improvement. The altar-tables are, with a single exception, at the east end, though not always in the true chancel, and there is no instance of a moveable "oyster board." They have all modern fonts, of Portland stone, which were set up about the year 1832, and are all used; they are of poor design and much too small; only one is provided with a drain and cover; and not one of them stands in the proper place. Till within a few years the surplice was not used, and the ante-communion service was invariably read from the reading-pew! The surplice is now used in six of the parish churches, and in these churches the ante-communion service is read at the altar. I shall proceed to notice each church separately.

*S. Sampson.*—This is the oldest church in Guernsey, and is said to have been consecrated in 1111. It consists of a chancel with aisles, having separate roofs, a vestry to the south of the south aisle, a nave without aisles, and a low tower with a gabled roof at the west end of the north chancel aisle. The masonry is of the rudest description, and the whole of the interior is plastered. The altar-table stands at the east end of the south chancel-aisle, and has a decent covering of crimson cloth. The chancel is pewed up to the east end.

*S. Michael the Archangel*, parish of "*Le Valle*."—This is an interesting church, and is excellently situated on a hillock near the sea shore; its outline is good, and it consists of a Norman chancel, having a good groined vault constructed of freestone, a nave, a north chancel-aisle, a north nave-aisle, a north porch, a vestry to the north of the chancel-aisle, and a tower at the west end of the nave surmounted by a spire with Romanesque angle turrets. Both tower and spire are covered with rough-cast; there are three ancient bells in the tower. The tracery of the eastern window of the chancel aisle is still perfect; it is of early Flamboyant character and of very elegant design. The nave is sadly disfigured by a most frightful gallery. The altar-table is at the east end of the chancel-aisle and has a similar covering to that at *S. Sampson's*.

*Notre Dame du Castel*, otherwise *S. Mary de Castro*, parish of the "*Cdtel*."—This church occupies a commanding situation and is a conspicuous object from all the lower portions of the island. Its external appearance is pleasing, but it has suffered internally more than any other church in the place. It consists of a chancel, a nave with a western porch, a north transept, a south aisle extending the whole length of the chancel and nave, and a tower which is placed between the nave and chancel and is surmounted by a stone spire with angle turrets nearly similar to those of *S. Michael's*. There are three bells in the tower which are chimed for service. The nave is completely walled off from the rest of the church and serves as a receptacle for ladders, coils of rope, brushes, dusters and the like; and to make up for the room which has been lost by this unseemly desecration of the nave, a huge western gallery has been erected in the aisle. The font stands in the transept. The altar-table occupies its proper position in the chancel and has a very respectable covering of crimson cloth, but the rest of the chancel is crowded with seats for the poor. Not an atom of the tracery of the windows remains, and most of the side windows have been enlarged to a preposterous size; they are all filled with modern sashes. The gable crosses were restored a few years since. There are some remains of a fresco painting on the vaulted ceiling of the chancel, representing the Supper in the house of Simon the leper, the Fabliau "*des trois vifs et des trois morts*," and a Martyr unknown.

*S. Saviour's* consists of a chancel and nave, a south transept, a south porch, a north aisle extending the whole length of the nave and chancel, a vestry (now converted into a store) to the north of the aisle, and a very good tower at the west end of the aisle having a stunted spire covered with lead. There are three bells; the tower arch is

walled up; and the westernmost bay of the nave is walled off from the remainder, and serves as a vestibule. The porch has been converted into a vestry, the external doorway being blocked up with masonry. There is a western gallery in the nave containing an organ. The whole of the window tracery has disappeared. The altar-table occupies its proper place in the chancel. The granite piers and arches, which had been whitewashed, have within a few years been carefully cleaned and retouched. The piers, some of which are octagonal and others round, have no capitals, the archivolt mouldings dying away into them. I must not omit to mention that in some parts of the building the vaulting is divided from the side walls by a cornice or string-course consisting of a double cove. The gable crosses are uninjured.

*S. Peter du Bois.*—This is a very pretty church: it consists of a chancel without aisles, a nave with north and south aisles (which, about eighty years ago, were prolonged one bay towards the east), a tower, without spire, at the west end of the nave, and a north porch which stands in a very unusual position, being attached to the tower. The original gable crosses still remain;—they are plain, having octagonal shafts and arms. The tracery, which is of early Flamboyant character, still exists in most of the windows; the chancel window, the east window of the south aisle, and a circular window over a north door being however destitute of any. There are three bells in the tower, one of which is ancient and has the following inscription, “*Melior verè non est campana quam me,*” and it appears by a note in one of the parish register books, that another bell, which was taken down about the middle of the last century, in consequence of its being cracked, bore the inscription, “*Melior verè non est campana quam ea.*” This church has not suffered from whitewash so much as some of the other churches, the granite piers and arches being still undefiled. The ritual arrangements are exceedingly unsatisfactory, the chancel being pewed up to the east end, and the altar-table standing to the westward of the block of pews with which it is filled, and near the pulpit. There is a moveable rail in front which is generally kept quite close to it, and is pushed away some two or three feet when the Holy Communion is administered. There is a western gallery.

*The Holy Trinity of the Forest*, sometimes called *S. Margaret*.—The plan comprises chancel and nave, with north aisle to both, south porch, and tower between the chancel and nave with spire nearly similar to that of *S. Michael's*. This church, which is small, has some good features, but has been sadly mauled. The window tracery has all disappeared, several of the windows have been modernized, the granite piers and arches are covered with whitewash, the western part of the aisle has been walled off and converted into a school-room, and the chancel is entirely filled with pews. There is a decent altar-table at the east end of the aisle with a plain wooden reredos, on which the commandments &c. are painted. The tower contains three bells.

*S. Martin de Bellosd.*—This church is similar in plan to that last described, but is of larger dimensions. The porch is rather elegant, and the tower and spire are of very good proportions. The aisle was rebuilt about a century and a half ago, and does not extend quite to

the east end of the chancel. Some mischief has been done to this church by ignorant incumbents and churchwardens, but it has received no very material injury. The altar-table is of oak and occupies its proper place, but there is a block of pews immediately in front of it and facing west. The bells, three in number, are chimed for service. There is a stone in the pavement, just in front of the pulpit, which I rather suspect to be the altar stone. The work of restoration has lately been commenced by the demolition of a most objectionable gallery which stood in the chancel immediately above the altar-table; and there is reason to hope that other restorations will follow. An organ was at the same time erected at the east end of the aisle.

*S. Andrew.*—This is a very unpretending structure and has been much mutilated, one of the piers between the chancel and aisle having been removed and two arches thrown into one, and almost all the windows having been modernized. It consists of chancel and nave with south aisle to both, and a small square tower at the west end of the nave, in which are three bells which are chimed for service. The altar-table is in its proper place. There is a cross patée on the western gable of the aisle. The granite piers and arches were cleaned from whitewash a few years ago. The pulpit is of oak, rudely carved, but has been painted to imitate mahogany; the panel at the back of the seat contains a representation of S. George and the dragon, and bears the date 1664.

*S. Peter-Port.*—This is the parish-church of the town and the decanal church. It is the largest church in the Channel Islands, and is rather a handsome structure, possessing also some curious features. It has unfortunately been robbed of its churchyard and is immediately surrounded by narrow streets and lanes. It consists of chancel with north and south chapels, having separate gables, central tower, nave with north and south aisles, having separate gables, north pseudo-transept, small north porch with parvise attached to the west wall of the transept and having a lean-to roof, and south transept with an eastern aisle under the same roof. The transepts are considerably higher than the other portions of the building, and the south one is disproportionately large; the gable of the north one is flush with the north wall of the north chancel chapel which is wider than the nave-aisle. The front of the porch is also flush with the end of the transept. The chancel and nave are not in line with each other, although their orientation is the same, or nearly so, the chancel being somewhat more north than the tower and the nave somewhat more south. This arrangement, in which some symbolism is probably involved, produces internally a rather curious effect. The tower stands upon four very massive granite piers of octagonal form, having an attached circular shaft on each face, the shafts on the faces corresponding with the cardinal points being larger than the others. The tower has a groined vault at the level of the vault of the nave. The piers between the south transept and its aisle are octagonal and have no capitals. This church is said to have been consecrated on the 1st of August, 1312, (the feast of S. Peter ad Vincula,) and a great portion of the structure corresponds with this date, but the nave bears unquestionable marks of

having formed part of a more ancient building, and the transepts are of the middle of the fifteenth century, at which period the church seems to have undergone considerable alterations. The tower, in which are eight bells, is of dressed granite, and battlemented; it is very plain and is surmounted by a rather low timber spire, covered with lead, which was erected about 1721 in the stead of a more ancient one which had become ruinous. The belfry windows are very elegant and are transomed, but are much disfigured by being partially glazed. The whole of the gable crosses are broken. Previously to the year 1824 this church was in a most disgraceful state. The granite piers (which however had luckily escaped the defilement of whitewash) had monuments stuck against them and had been sadly mutilated. The north chapel of the chancel was walled off and was used as a fire-engine store, a door having been made under the east window to afford access to it. The north aisle of the nave was also walled off. There was a gallery in the chancel, against its north wall; and on the south side of the altar-table was a staircase, leading to a gallery in the south chancel chapel. The windows, with the exception of three small ones (which however had been blocked up,) were filled with modern wooden sashes, having been despoiled of their monials and tracery in the year 1752. The church was crammed with pews and galleries of almost every imaginable shape and description, and the whole was in a very dilapidated condition. At this period (1824,) a well-intentioned attempt at restoration was made, and a large sum of money was expended, but some sad mistakes were committed, which however is not astonishing when the lamentable ignorance of ecclesiology which everywhere prevailed at the time is taken into consideration. The gallery and staircase were removed from the chancel, the monuments were removed from the piers, and these latter were carefully cleaned and restored; the portions of the church which had been walled off were thrown open and repaired; some of the galleries were totally demolished, but others were unfortunately rebuilt; the plaistering in the interior, which was in a state of decay, was taken down, and the walls and vaults were fresh plaistered, but the error of *scoring* the plaister to imitate blocks of stone was unfortunately committed, as also the far worse error of disfiguring some of the vaults with plaister ribs and string-courses, and putting plaister labels over most of the arches; the old pews were all destroyed, and replaced by new oak ones of uniform design; and the pulpit and reading-desk, which were exceedingly wretched, were replaced by new ones, also of oak. The whole of the wood-work, though solidly and carefully made, is of very poor "cabinet-maker's Gothic." The only portion of ancient wood-work remaining, is the west door, which is ornamented with the linen pattern, and is rather handsome: a portion of it which was defective has lately been carefully repaired. The distribution of the pews is objectionable, as they are all made to face the pulpit and reading-desk, which are placed at the angle of the south transept and south nave aisle. Singular as this position is, there can be no doubt that a pulpit stood there before the Reformation, there being an opening (now blocked up) in a spiral staircase outside the

building by which it was evidently entered, and the situation, as far as preaching goes, is undoubtedly the best in the church, owing to its peculiar form. The altar-table is in its proper place, and has a superb covering of crimson velvet, having a profusion of gold embroidery, which was presented to the church by the Earl of Shaftsbury about seventeen years ago. The altar-rail, which was erected about forty years ago, is of iron and of very poor design—the ends are returned. There is however every probability of its being shortly replaced by a more suitable one. The improvements which have been effected since the commencement of the present ecclesiological movement are the following: The modern wooden sashes have been removed from almost all the windows, and stone monials and tracery have been inserted; and in doing this, care has been taken to follow the style of the windows which remained perfect: the chancel window has been copied from one at S. Peter's, Caen, figured in the Oxford Glossary, plate 160, and the east windows of the chancel chapels have been copied from the window at S. Michael's church previously mentioned. The western gable of the north nave aisle, which was of very inferior masonry and had been patched with brick and covered with rough cast, has been rebuilt with dressed granite so as to correspond with the two other western gables. Kneeling benches of oak, with poppy heads at the ends, have been placed near the font, which has been provided with a drain and cover, but which unfortunately stands in the north chancel-chapel and is of inadequate size. The communion plate, which was post-Reformational and very inelegant, has been re-manufactured under the superintendence of Mr. Butterfield—it is of silver gilt. Machinery has been constructed by means of which the bells are chimed for service, the practice having previously been to toll a single bell. The surplice has been introduced. The chancel window has quite lately been filled with splendid stained glass, the gift of two ladies, which has been executed by Mr. O'Connor from a design by Mr. Butterfield, the subject being our Lord's transfiguration. And at the same time a very mean plaster reredos, painted dark green, with the commandments, &c. in gilt letters, has been demolished and is about to be replaced by one of stone, at the expense of the munificent individuals by whom the stained glass has been presented. Very much however, as it will have been seen, still remains to be done, but an excellent feeling prevails on the subject in the parish, and there is no reason to doubt that the work of restoration will continue to be carried on.

I shall now briefly notice the modern churches in the island:—

*S. Philip*, anciently *Notre Dame*, parish of *Torteval*, was erected in 1818 on the site of the ancient parish church, which had become ruinous, and is in the worst possible style of "Modern Gothic." Its plan is a broad parallelogram, having a very low-pitched roof which is covered with Roman cement as a substitute for tiles. There is a lofty circular tower and spire at the west end. No chancel, but a small recess in which stand the pulpit, reading-desk, and communion table.

*S. James the Minor* is a proprietary church which was also built in 1818, and which is a bad specimen of the debased "classical" which was fashionable at that date. The west front has Doric columns and

pilasters, with entablature and pediment, the latter having astride of it a circular tower, the principal stage of which is surrounded with Ionic attached columns and is said to be an imitation of some "Temple of the Winds" or other. The west front and south side, which are seen from the street, as well as the tower, are coated with Roman cement, of which material all the ornaments are formed, whilst the north side and east end are built of granite. The interior is cram-full of pews and galleries of painted deal, and the pulpit, which is of mahogany, stands in an "alcove" at the east end, having the reading desk in front of it, and the altar-table in front of the latter.

*S. John the Evangelist* is a district church, built in 1836. It is disorientated, and the architecture, which is intended for First-Pointed, is very faulty; but it has nevertheless a church-like appearance and is solidly constructed of granite. It originally consisted only of a very broad nave with a small square tower at the east end. A chancel about twenty feet square, and raised three steps above the pavement of the nave, has since been added. The altar-table has a crimson velvet frontal with the sacred monogram embroidered in gold upon it. The pulpit, which is of oak, is in the nave, on the left (north) side of the chancel-arch; the reading-desk is in the chancel on the right side. The chancel-window, a triplet, is glazed with some of Powell's glass. The font has a drain. There is a gallery across the east end of the nave.

The church of the *Holy Trinity* was originally a proprietary chapel. It was built in 1780, and was converted into a district church in 1846, at which period a small chancel was added to the building, which is an exceedingly plain one and altogether unecclesiastical in its appearance.

I would observe in conclusion, that I have written this communication simply with a view to give information on the present state of Ecclesiology in Guernsey, and not for the purpose of describing its ancient churches, which are however in many respects deserving of the attention of the ecclesiastical architect, and which I hope will at some future period be visited by some leading member of the Ecclesiological Society and properly described in the pages of your periodical.

SARNIENSIS.

## ADDENDA TO THE LISTS OF PRINTED SERVICE BOOKS,

*Given in Vol. X. p. 257, and p. 386.*

THE following list, from the Rev. T. Lathbury, may be added to the former catalogues.

SARUM MISSAL. fol. Paris. Regnault. 1534.

— BREVARY. 4to. London. Kyngston and Sutton. 1555.

— SACRA INSTITUTIO BAPTIZANDI, &c. 4to. Douay. Kellam. 1604.

PRYMER, L. and E. 4to. London. Grafton. 1545.

— E. and L. 8vo. London. John Wayland. 1557.

— Another. 1559.

— Another. (1558.)

Mr. Lathbury adds the following remarks:—"In the list is a Primer of 1566. This is Elizabeth's, and is very much like King Edward's. But there is another of Elizabeth's of 1559. A copy is in Christ Church Library; and one in the University Library of Cambridge. This is a much more remarkable book, as it retains



Prayers for the Dead, and follows the arrangement of Henry's Primer of 1545. Besides this there is another differing both from that of 1559 and 1566. I know only of one copy, which was Gough's. It has no title; but he assigns it the first year of Elizabeth. It retains Prayers for the Dead, and follows the Book of 1545, but differs in many things from that of 1559. As the book of 1566 is given, these should be inserted, since they are much more like the earlier Primers than those of 1566. The book which was Gough's, I now have."

ORDO BAPTIZANDI, &c. 4to. 1623.

————— 12mo. London. Henry Hills. 1686.

MISSÆ ALIQUOT PRO SACERDOTIBUS ITINERANTIBUS IN ANGLIA. 4to. 1615.

OFFICE OF B. V. MARY, IN ENGLISH, &c. 12mo. London. Henry Hills. 1687.

THE ORDER OF MATRIMONY. Printed by Scholoker, without date, but of the end of Henry VIII., or beginning of Edward VI.

The following may also be added :—

SARUM MISSAL. 1534. In the Library at Chichester Cathedral.

EPISTLES AND GOSPELS at the end of the Primer of 1541. At Stonyhurst.

OFFICIUM B.V.M. SARUM. Imperfect. n. d. 1512—1530? 8vo. Paris. Expensis Vostre. At Stonyhurst.

The following belong to the Rev. J. F. Russell :—

PRYMER, small 8vo. London. Kyngston and Sutton. E. and L. 1557.

————— 8vo. Rouen. Jehan le Marchant. E. and L. 1538.

————— E. and L. 1538. Imperfect.

————— 4to. London. Thomas Petyt. E. and L. 1543. Pystles and Gospels at the end.

————— 8vo. London. John Waylande. E. and L. 1539. Pystles and Gospels at the end.

————— 8vo. Paris. E. and L. 1538. Pystles and Gospels at end. No printer's name.

————— small 8vo. London. Richard Grafton and Edward Whytchurch. E. and L. 1540. Pystles and Gospels at the end.

————— of Salysbury. 12mo. Rouen. Regnault. E. and L. 1537.

EPISTLES AND GOSPELS. 4to. London. R. Banks. 1540.

Belonging to the Rev. G. O. Fenwicke :—

SARUM MISSAL. fol. 1555. Paris. Merlin and Amazeur.

————— folio. 1512. London. Pynson. Imp.

————— 4to. 1554, 1555. Rouen. Valentin and Hamillon.

————— 1509. Rouen. Violette and Candos. Imp.

MISSALE PARVUM. 4to. 1626.

SARUM PROCESSIONAL. 4to. 1555. London.

————— Different edition. 4to. 1555. London. "T. R."

SARUM PSALTER. 12mo. London. Kitson. n. d.

PRYMER. E. and L. Salisbury. 1557. 12mo. London. Assigns of Wayland.

MANUAL, SARUM. 4to. 1555. Rouen. Valentin.

EXPOSITIO SEQUENTIAARUM, SARUM. 8vo. London. W. de Worde. 1515, June 8.

HORÆ, SARUM. 8vo. S. Vostre. No date or place.

————— 4to. 1530. Paris. Regnault.

————— 12mo. 1555. Aug. 10. London. Robert Joy.

Belonging to the Rev. J. H. Harrison :—

SARUM MISSAL. folio. Pynson. 1520. Vellum. Imp.

Belonging to J. D. Chambers, Esq. :—

SARUM MISSAL. Rouen. 4to. 1555.

The Sarum Breviary of 1533, in the British Museum, was placed in the list by mistake.

The Sarum Breviary of 1535, belonged formerly to Mr. Maskell, but is not now in his possession, nor among those he sold to the Museum.

## ON THE STRUCTURE AND ARRANGEMENT OF CHANCELS BEST SUITED FOR THE SERVICES OF THE ENGLISH CHURCH.

*A Paper read before the Oxford Architectural Society, March 6, 1850,  
by the REV. T. CHAMBERLAIN, M. A., Student of Christ Church.*

[This paper, read before the Oxford Architectural Society, and published with the name of its author, does not commit the Ecclesiological Society as to any of those points of detail, upon which they have not themselves formally expressed an opinion. Among these may be specified the use of sanctuary rails, the dimensions of the altar, and the method suggested by Mr. Chamberlain for arranging chancels too large for modern use, especially when separated by an intervening tower from the nave. Our readers will understand, that in this interesting and practically useful paper Mr. Chamberlain intends only to express, as indeed he himself states, his individual conviction.]—ED.

IN conducting any inquiry, it is essential that we have a point well ascertained and allowed from whence to start. Now such a point may very plainly be found, as regards our present inquiry, in the rubric immediately preceding the order of Morning Prayer, which directs that "chancels shall remain as they have done in times past." The limits within which our inquiry is to range, are here, I apprehend, very clearly marked out. We are not left to devise a plan "of our own extempore wit" as Hooker, I think, somewhere expresses himself; for a plan we have there already prescribed, and unalterable as regards its main features, unless we are prepared wilfully to violate our own obligations and run counter to Catholic usage. Seeing, however, that as regards details, the rule itself admitted of certain variations, we shall have further to inquire, which of those variations is most convenient for the modern English use; for it may be laid down as a primary rule in Ecclesiological science, that mere unmeaning archaisms are by all means to be avoided—that whatever we recommend either in the building or arrangement of churches, must be not only æsthetically and scientifically correct, but practically useful; since the one only legitimate object of our exertions is to promote the most decent, majestic, and edifying method of celebrating the divine offices. Now the Services for the celebration of which the chancel is required, are these: first, the Daily Office, or Order for Morning and Evening Prayer: second, the Communion Office: third, the Office for Holy-Matrimony. The Burial Office having nothing peculiar in the Service appointed does not demand any separate notice; and in the Churching of women (being a method of reconciliation after impurity contracted,) it is almost superfluous to observe, that the individuals who present themselves for that rite should be as far removed as may be from the most Holy Place.

That the persons appointed to say or sing the Daily Office, i. e. the Clergy and Clerks or Choir (and none other) should occupy the chancel, may, I conceive, be assumed as incontrovertible. The order in the Prayer

Book, which I have already quoted, leaves no room for dispute ; for surely no one will affirm that in the "times past" here referred to any other part of the church was ever used for saying the Church's offices.

The same result will also be arrived at by a detailed examination of the earlier portion of the same order, which directs that "Morning and Evening Prayer shall be used in the accustomed place of the Church, Chapel or Chancel; except it shall be otherwise determined by the Ordinary of the place." This order, which dates from the accession of Queen Elizabeth, is obviously of a peacemaking, reconciling, character—very analogous to the famous letter issued by the late Archbishop of Canterbury, in the height of the rubrical war; which commanded an universal truce on the basis of every priest and congregation continuing respectively in their exact *status quo*—thus by one edict recognizing and sanctioning every variety of precision and irregularity alike. It was a temporizing law, which left the right and wrong of the question altogether untouched. How then did *that* stand?

By the First Book of Edward, the Daily Office was ordered to be said in the choir; and was said, Wheatly informs us, at the easternmost end of the chancel, the Priest at the Prayers turning eastward. Then came Edward's unhappy Second Book, of which it may however be said in palliation, that in precise proportion as it was uncatholic, so was it un-English, being forced upon us by such meddling foreigners as Bucer, &c. Here Common Prayer was directed to be said in "such place of Church, Chapel, or Chancel, and the Minister shall turn him, as the people may best hear." Now upon this rubric I will observe first, that as regards the hearing of the people, no better place can be found than the ordinary chorus cantorum or stalls, which being backed by a wall, gives a great impetus to the sound; and secondly, that there is no proof of this change in the law doing more than bringing the Priest to the western end of the chancel; for chancels, (observe) were still ordered to be retained; and even the moderate and cautious Hooker defends the use of roodscreens expressly on this ground, as the "partition between the Clergy and People." But providentially Edward's Second Book was only the law of the Church a short eighteen months; and then (passing over Queen Mary's reign) on the accession of Elizabeth, we have issued the order now in our Prayer Book, directing the office to be said "in the accustomed place," on which Wheatly, as quoted by Bishop Mant, very justly remarks, that a custom of at the most eighteen months' duration, and then again interrupted by a wholly diverse use during five years, cannot possibly have grown into a legal prescription. I maintain therefore that this order itself, so far as it speaks intelligibly at all, is in favour of Catholic usage; and when taken in connexion with the clause immediately following, which gives no uncertain sound, that "Chancels shall remain as they have done in times past"—I deny altogether that it is capable of any other construction whatever.

There is indeed no other conceivable reason why chancels should have been built; for that an altar did not require any distinction in the external structure, to mark its enclosure, is plain from the fact, that in olden time no single aisle or chapel was without its proper altar.

This use of the chancel involves its elevation by a step or steps above the level of the nave; and no one I think can have witnessed the effect of such a chancel as that of S. Peter's in the East in this city, or, to take a larger type, that of the sanctuary in Canterbury Cathedral, without feeling that an elevation of feet rather than of inches is to be preferred. Into the question of Screens, it is not necessary that I should now enter, as the judgment of the Society was pretty clearly pronounced in their favour so recently as last term. I would only suggest, that if any one objects that a roodscreen without a rood to support is at the present day something of an unreality, the end we have in view may practically be attained by a low solid screen, such as may be seen in a plain cheap form in the Burial Chapel of S. Mary's at Osney in this city, separating the nave and chancel; and of which there are excellent examples in the parish church of Helidon in the diocese of Peterborough, lately restored by Mr. Butterfield, and at Margaret Street Chapel, London. The Clergy and Choir will then of course be ranged in stalls on either side (as a general rule I should not recommend their being "returned") of which in the smallest chancel, there should not be fewer than three, with subsellæ below for the trebles. A wide open space in the centre is needed at this service, in order that the view of the altar may not be obstructed; in the marriage office for the procession to move along; and in the celebration of the Holy Sacrament, either for the Communicants to kneel in rows, according to the custom of some churches, or at all events, to pass freely up and down. And here I may just mention by-the-bye, as it were, that it would be a very great convenience if a small space could be kept free and open just outside the chancel. Here then would be the place for the betrothal in the Marriage Service to be celebrated: here the corpse would be laid in the sight of the mourners (and not as it now often happens most inconveniently behind them,) while the Psalms are being sung and the Lesson read, and still more,—if our Service be thought to allow of its celebration *here* rather than after the office has been concluded at the grave,—during the offering of the Eucharistic Sacrifice, which should never be omitted at the funerals of the faithful.

But to return:—in our passage eastward, beyond the stalls, there will of course be an open space, and then again a step or steps. Whether or no there should be any further partition here is a matter that may allow of difference of opinion. When the chancel itself is fenced off by a solid screen, then a moveable rail, moving in a groove and supported by thin iron pillars seems best; but when no such screen exists, I would plead very earnestly for a solid screen in this place, as being alone a real protection to the altar, instead of rails. For the latter arrangement it is well known there is no higher authority than an injunction of Archbishop Laud—a prelate certainly to whom it is not too much to say that the English Church is more indebted than to any one man who can be named, but whose misfortune it was to have his lot cast in an evil day; and who we may feel persuaded would be the last, could we but hear his voice, to wish that a temporary expedient, most wise and serviceable certainly in its day, should be put in competition with an invariable Catholic usage. On the minor accessories of the

sanctuary I do not propose to dwell. Eastward of the step will be of course the sedilia on the south side, or in their absence, seats to the same number of three (for that is the complement of clergy ministering at the altar which the English Church recognizes) and placed in the same position. The credence and the piscina,—it is I believe admitted—may be on either side.

The size of the altar is a point that requires to be carefully attended to. The ordinary, square, table-looking erection is by all means to be avoided, as emblematical of the lowest and most heretical view of the most Holy Sacrament. As regards height, it should be raised on a footpace or platform reaching about eighteen inches beyond the altar in front, but scarcely at all at the two ends. The altar itself should be (including the footpace) about 4 ft. 6 in. in height. For depth, 2 ft. are sufficient; but the length should be very much beyond what has been usual of late years. The altar recently erected in Merton College Chapel measures 10 feet, and though rather wanting in height, presents a magnificent appearance: that in S. Thomas' church is 8 feet; and in no instance I think should it be less than six feet.\* It is a common error to suppose that a small church must have a *proportionably* small altar. That some proportion may, and must be observed I do not of course deny, but the first object in every church is to secure such a structure as looks like an altar, and not like a table. And for this end it must have *length*. And here let me forestall an objection. The priest, if the altar be so long, some one may say, will be hidden, and his voice be lost. This supposes two clergymen standing according to the vulgar error at the two ends of the altar. But happily, the English Church recognizes no such arrangement. The rubric speaks of *one* priest, the celebrant, (and *as such* there cannot be more than one priest to one altar,) and the canon more explicitly mentions two assistants under the names of epistoller and gospeller, (formerly they were called deacon and subdeacon). But none of them have any business at the *ends* of the altar. The priest is directed to stand *at*, i. e., as the word would then be universally understood, in front of the altar, with only this deviation from the accustomed use, that instead of standing (at first) exactly in the centre, with his back to the people, he was to stand at the northern side, which would give a south-east direction to his face, which, when the Service was new, and the people unacquainted with its contents, was an important concession, not only to popular feeling, but to spiritual edification. The gospeller and epistoller will be below the footpace, and turn, when they read, westward, or when they kneel, eastward.

In confirmation of this view, which though very plain when accurately examined may not be familiar to all persons, I may be allowed—(indeed it is impossible for an architect to determine the proper length of an altar, unless this matter of ritualism is taken into the account, and therefore it is an essential part of our inquiry)—I may be allowed, I say, to refer to two rubrics which have a bearing upon the question before us. The one is that preceding the consecration of the elements,

\* If, as is most probable, the altar originally represented our Lord's tomb, the dimensions given would be about the natural size.

which is popularly understood to order the priest at that time to come before the altar. But upon closer inspection, it will be found not to order him so to do, but only to assume that he is there already, and it most certainly speaks of his standing there, not for the purpose of "ordering the bread and the wine," but, for the purpose of consecrating them. Should any one still dispute the meaning of the direction, let him bear in mind, that though to him who has been accustomed to interpret it by a contrary practice very generally prevailing, it may seem still doubtful, to the persons for whom it was first intended, the traditionary interpretation would be quite the other way, for they would never have heard of a priest standing in any other position; and with that predisposition in their minds so to interpret it, it is impossible to imagine that the rubric could be understood to prescribe a rule altogether new and unheard of.

The other rubric to which I would refer, is one which occurs in the Marriage Service just after the Psalms, directing the priest in the Collects which follow, to stand "at the altar with his face towards the people," a rubric, which according to its common interpretation must be allowed to be very much out of place; but which if interpreted to mean that he is to stand in front of the altar, but not altogether with his back to the people, as was his position during the preceding Psalms, is both in itself very intelligible, and very much in harmony with what we might expect to be the order of the Church at that critical moment, when concession certainly was the order of the day, but still happily not to the surrender of Catholic principles.

Hitherto I have spoken only of the *arrangement* of chancels: another branch of the subject which I have undertaken to treat is their *structure*. Now this latter is manifestly dependent upon the former: we must first determine what it is we want of a chancel, before we are in a condition to give instruction to an architect for erecting one. And here I would venture to affirm, lies very generally the cause of failure in most modern churches. There are unfortunately but very few architects indeed in the present day who appear to have at all realized their proper vocation; which I maintain is not to raise an edifice such as shall please the eye externally or internally; nor yet which shall accommodate decently the largest number of worshippers at the smallest cost, but which shall give the most favourable scope for the celebration of the Divine Offices, and by exhibiting them to the best advantage, shall most move the hearts of the people, and so most advance the glory of God. Now, in considering this point, the most important element for an architect's, or an ecclesiologist's study, (for if we are not all architects, we should at least be ecclesiologists,) is the structure and arrangement of the chancel; for this fixes the character of the church, and imparts to it its peculiar tone and *θoσ*. And till a clear view is gained of the liturgical and other offices of the Church, and of the right method of offering and conducting them, an architect is like a mariner at sea without a compass: he may erect a pretty structure, but it will be, as it were, a body without a soul, like features in the human form that are occasionally met with, which only want the animation of intellect to render them beautiful. It is the absence of this one normal idea from the mind of the architect, and I am persuaded, and by necessary conse-

quence, from the work which he designs, which gives such an unmeaning lifelessness to so many modern churches.

I proceed now then to consider the *structure* of chancels. And at first sight it might be expected that aid would be derived from the study of the various styles of architecture; but upon closer examination,—I give here the result, not only of my own experience, but of others also more qualified to judge,—it does not appear that they are to be distinguished by any very marked peculiarities as regards the chancel: although, even if they were, it would require some very great advantage indeed in the other styles to make one prefer them on this ground before that which is so manifestly in all respects the perfection of architecture, the Middle-Pointed, or “Decorated” style. In the Norman churches we should suppose that the chancels were generally shallow; as many instances exist where they appear to have been lengthened in the First-Pointed period. The apsidal termination was common in this style, a feature which some architects of the present day are fond of re-producing, but which is really very ill adapted for our services, as it probably implied the removal of the altar from the east wall, and the arranging of the bishop and clergy behind it. Another inconvenience very frequently connected with this style, was the placing the tower between the nave and the chancel. We need not this consideration, however, to determine that this of all is the least appropriate style in which to build at the present day.

As regards the subsequent progress of chancel-building, the tendency appears generally to have been towards the elongation of that feature of the church down to the early period of the Third-Pointed style, of which a notable example is at hand in the church of S. Mary the Virgin. To this rule however, there are many local exceptions, extending over whole tracts of country; besides that generally about this time the length of the chancel appears to have been thought to have reached a vicious excess; and the plan was afterwards adopted of pushing the rood-screen forward into the nave, and reducing the chancel proper to the smallest possible dimensions. A remarkable instance of the kind, supposing the chancel still to preserve its original proportions, is S. Michael’s, Coventry.

This arrangement, it is obvious to remark, may be adopted with great advantage in the treatment of the quasi-Basilican churches of the last century. Many such adaptations have recently been made with great success, thus transforming at very little cost, the most *unecclasiastical* structures into very religious and effective churches.

But to return, the conclusion to which we are brought, is that the different styles of architecture cannot be characterized by any peculiar dimensions of chancel.

Neither again (as it has been sometimes supposed,) will it be found that the chancels of old bore any fixed proportion to the length of the nave. Our ancestors were much more utilitarians (using the word of course in its best sense) than is commonly supposed. The reason why they built their chancels of such and such dimensions was not to satisfy a mere æsthetical rule of beauty. Their calculations were altogether of a different kind. The Service of Almighty God, they argued, cannot adequately be celebrated, save  
upplement of trained

melodious voices. These accordingly must be had, and space must be provided for them within the sacred inclosure of the cancelli. Such it appears to me, was the method in which they reasoned; and the result is, that while the chancels approached in some degree towards fixed dimensions, (allowing of course for a considerable variety of view among founders of churches, as to what the majesty of God's Service might require,) the nave would admit of every variety of size, sometimes standing to the chancel in the proportion of three to one, sometimes two to one: sometimes being equal only, and sometimes even smaller. So that though it may be true that a chancel one-third of the nave in length is that which best satisfies the eye, (and doubtless this, like all other principles of church building, was well and maturely studied,) the architects of those days were guided by higher and more important considerations than the mere gratification of the taste, however pure. And to this principle, I am persuaded, if we would succeed in building or arranging churches, we must now revert. Viewing the subject in this light, I would say that a chancel should be from thirty to thirty-six feet in length, which will hold conveniently from three to five Clergy, and six lay clerks, with twenty children to sustain the treble part.

I will now say a few words about chancel-aisles, or, (as they more generally were designed to be,) chapels or chantries attached to the original chancel. These seem often to create great difficulty with our church-restorers, but to my mind they afford the very best model on which we can now build. Had the great mediæval architects originally designed the aisles of their churches for the use to which we now devote them—viz, for the accommodation of persons at the Church's ordinary offices, they would never, we may be quite sure, have allowed them to terminate with the nave, but would have carried them on eastward parallel with the chancel. The persons who occupy them in our present services are certainly most inconveniently precluded from taking their part properly in the highest acts of Christian worship. In all new churches it should be a rule to carry the aisles on to within a few feet of the east end of the church. They should be separated by a screen or parclose both from the nave aisles and from the body of the chancel, and should be occupied by the children of either sex belonging to the schools. Where chancel aisles do not exist, considerable benefit may often be derived by piercing or perforating the block of masonry which supports the chancel arch. A good instance of this kind of hagioscope may be seen at Beckley in this neighbourhood. Any one who has seen Hursley church since its restoration, will at once recognize the very great convenience of aisles to the chancel. Mr. Carpenter, it appears from the *Ecclesiologist*, has adopted this scheme in the new church which he is engaged to build in Munster Square, London.

The most difficult point of all remains yet to be adverted to; I mean the treatment of a chancel of such huge dimensions as that of our own S. Mary's, (supposing it to be an ordinary parish church) that of S. Margaret's, Crick, in the Diocese of Peterborough, and others that might be mentioned. In reference to these we are certainly open to the taunt used of old by the king of Assyria to Hezekiah: we have "the horses delivered unto us, but cannot on our part set riders



thereon." It is to be regretted that it is so ; but till better days in God's good time are given us, we must be content to act, I think, upon the models of the Cathedrals and advance the altar westward. If the dimensions of the church are such as to admit of its being placed under the chancel arch, and the chorus cantorum being carried out on a raised platform into the nave, a low super-altar of carved stone might be added, and richly wrought hangings suspended over that and to the piers of the arch on either side ; and the effect I have no doubt would be very satisfactory. In this case, the chancel might still be used as a chapel for Daily Service.

Should space not admit of this arrangement, the only alternative seems to be a higher solid screen reaching all across, as in Cathedrals.

These latter suggestions are made with great diffidence ; and I shall be very glad to hear a better arrangement proposed ; of one thing only I am quite certain, that the Church, by that living power of re-construction, which is inherent in every member of the Church Universal, ought to be prepared to grapple with this, and every other difficulty. To extol the wisdom and devotion of our ancestors, and to misuse and profane the structures which they have left us, is like the Jews of our Lord's day garnishing the sepulchres of the Prophets, while they repeated those very sins for the uprooting of which the Prophets shed their blood.

In bringing these very cursory observations to a close, I wish to be allowed one remark. It may be that in this paper I have advanced opinions that will not be received with favour in all quarters, at least without our own body, and which if generally adopted would involve the re-arrangement of a great many parish-churches. But I can assure the Society that I have not spoken unadvisedly. It is not a question in my humble judgment of mere taste or feeling, but one lying at the root of our whole religious system. With our churches arranged as they are and have been, do our people succeed in realizing the Church's Services as an offering to Almighty God ?—have they learned in any sense to reverence God's Sanctuary ?—have they formed any just notion of the communion of saints ? If they have not, and no one, I am persuaded, who has mixed at all with the lower and middle classes of society, will venture to affirm they have, there arises a strong presumption in favour of a change of system, and when that change is merely a return to the only system which can claim authority in its behalf, a good *prima facie* case at least is made out for its adoption. And certainly if there be any place from which such a reformation may justly emanate, it is from a society which has its local habitation in one of those ancient universities whose province it is to direct the taste and judgment of the age. If we have nothing to tell persons beyond what they already know and practise, we may as well at once close our doors, and dissolve our association ; but if on the other hand, we feel that our mission is to labour as a handmaid of the Church, in building up her waste places, in strengthening what remains, and re-invigorating what is weak and feeble, then let us go boldly forward, and not be deterred by seeming difficulties, from asserting and maintaining what we know to be right, and which in many instances needs only, I am convinced, to be understood, in order to meet with a ready and grateful acceptance.

## COLONIAL CHURCH ARCHITECTURE.

## CHAPTER XV.—TASMANIA.

OUR readers will be interested in the following description of the church of S. John Baptist, Prosser's Plains, in Tasmania, built chiefly from the designs of the Rev. F. H. Cox, one of our own members, and fitted with some ornaments made in this country, under the direction of some members of our committee. The account is taken from the *Hobart Town Courier*.—

"The church consists of a nave and chancel, with a north porch, and vestry on the south of the chancel. The length of the interior from east to west is 64 feet (nave 44 feet, chancel 20 feet), the width, 23½ feet, the height, from the floor to the roof-ridge, about 38 feet. The church is entered by a massive door, with iron handle, and hinges of scroll work, after an ancient pattern, ably executed by a country blacksmith. Immediately within the church, on the right hand, is the font, the gift of the Archdeacon of Hobart Town; it is octagonal, the bowl springing by a well-wrought moulding from the carved shaft, which again dies gracefully into the base; the whole being raised on an octagonal plinth, round which are placed kneeling-stools for sponsors; it is lined with lead, and provided with a water-drain. The pulpit stands in the south-east corner of the nave: this also is octagonal; the two front panels being carved with tracery in the head, and filled in with velvet embroidered in gold thread with the Scriptures, 'I have a message from God unto thee,' and 'He that hath ears to hear, let him hear.' Under the chancel-arch, on the south side, is the Prayer-desk,\* and beside it a desk for the Holy Bible, facing the congregation. There are pews of the colonial lightwood on either side of the central alley of the nave; these are uniform, with low backs, and all provided with kneeling-stools; their simplicity and real comfort presenting a remarkable contrast to the enclosures which more or less hinder the worship of so many of our congregations.

"The windows of the nave are glazed with ground glass. The chancel, which is raised two steps above the nave, is paved with encaustic tiles, from a celebrated Staffordshire manufactory. The Lord's Table stands on another step, and is covered with an exceedingly rich velvet cloth, embroidered in needlework, with the sacred monogram, and other appropriate ornaments. The Communion vessels are of silver, the workmanship of Mr. Butterfield, an eminent church-architect. The altar books are remarkable for their costliness and exquisite binding. But the most striking objects in the interior of this church are the windows of the chancel—a large eastern window of three lights, and a smaller one of two lights in the northern side. These

\* [We are exceedingly sorry to see that in so good a church a *prayer-desk* has been allowed, evidently outside of the chancel. Our Tasmanian friends must know that the stalls in the chancel are the right places from which prayers should be said.—Ed.]

are filled with stained glass, the work of Mr. O'Connor, a London artist. The east window represents in the head our Blessed Saviour upon the Cross, with His Mother and the Beloved Disciple on either side; and in the three lights, S. John the Baptist (in whose name the church is dedicated) in the principal scenes of his ministry, viz.: Preaching in the Wilderness, Baptizing our Lord, and Suffering Death in the Prison. The north window exhibits the symbols appropriated in Christian art to the four Evangelists. (Rev. iv. 7.) When it is added, that the roofs of both nave and chancel are of very high pitch, and open to the ridge, of native wood stained a dark colour, and the rafters, collars, and braces being thickly set, and producing a good perspective effect, the reader will have no difficulty in comprehending the details of this very interesting village church.

"Of its external features it will suffice to mention the excellent masonry of the walls, which, with their massive staged buttresses, present an appearance of great solidity—the windows with their foliated tracery of the fourteenth century, the ornamental gable-crosses at the east of the chancel and nave, and the simple bell-gable at the west—that frequent characteristic of an English village church. The æsthetic effect of the whole was felt by many to be in harmony with the Psalm, 'Quam dilecta,' used at the consecration, and the words, 'O! how amiable are Thy dwellings, Thou Lord of Hosts!' found a response in many hearts.

"It will be matter of interest to many to know that the whole cost of the building, exclusive of the ornamental features of the interior, which have been described, was about nine hundred pounds, half of which sum was contributed from public funds, agreeably to the Church Act of the colony, and the remainder chiefly by residents in the neighbourhood. The stained glass, encaustic tiles, altar cloth, linen, and service-books, alms chest, &c., all of which deserve a more minute description than the scanty notice which has been attempted, were the joint contribution of the late chaplain and architect of the church, various members of his family in England, and by some of his personal friends. The communion-plate was sent out as an offering from his former parishioners in Sussex.

"Is it too much to hope that the consecration of this simple and unpretending, but very beautiful, church is the beginning of a new era in the ecclesiastical architecture of the colony, and that the unhappy mistakes that have been made in the structure and arrangement of most of our Tasmanian churches will be of less frequent occurrence than heretofore?"

Some extracts from a letter of Mr. Cox to one of the secretaries of the society will be of further interest,—

"On behalf of this church and the worshippers within it, formerly the people of my own cure and charge, I feel that I owe great thanks to the secretaries of the Ecclesiological Society, and as I understood from my father in England, especially to yourself, for the kind care with which the painting of the chancel windows was directed and superintended. It would be little to say, that the windows are greatly admired; in a country like this, where there are almost no judges of

such work and no specimens to compare with it, they would be sure of admiration, even were they greatly inferior to what they are. But I may say what is more worth saying, that they are *appreciated* as an outward expression of holy truths by those who habitually worship within the church, or who in a devout spirit visit it. We wanted something of this sort very much in Tasmania, and the want, thanks to Mr. O'Connor and yourselves, has been, I think, most excellently supplied.

"You would be bestowing a favour upon Colonial ecclesiologists if you could give some brief direction (through the *Ecclesiologist*) as to the best mode of *protecting* stained glass. I have had a screen of copper wire made for the smaller windows, but this, from its great cost (four shillings per foot), would be too expensive for the east window. I am inclined, therefore, for this to try perforated zinc, of a kind in which the perforations, for light's sake, are rather large. I imagine this will not be liable to injury from rust, which ironwork of any sort, however carefully painted, would be, but I fear it will too much darken the window.

"I am now placed in Hobart Town, in a suburban district that has grown up within the last few years; no church as yet; but a building which is used as a church on Sundays and for daily morning prayer, otherwise as a school-room, a curtain, in the latter use, being drawn to screen off the sanctuary. We *hope* to build a church, please God, two or three years hence, by allowing subscriptions to accumulate till then, but I fear our efforts must be of the very simplest kind, for the parish is a very poor one. As the time draws nearer, I dare say I may again be an applicant to the Ecclesiological Society for counsel and advice.

"With reference to the notice in the *Courier*, I may mention that the *pews* there mentioned are all without doors, and that the 'light-wood,' of which they, as well as the pulpit, &c., are made, is, notwithstanding its truly colonial name, a handsome *dark* wood, as dark as mahogany. There are two steps at the chancel-arch, one at the entrance to the sanctuary, and the altar stands on a foot-pace. There is no font-cover nor chancel-screen. In other respects the report is correct enough, and may perhaps be worthy, in whole or in part, of a place in the *Ecclesiologist*."

With reference to Mr. Cox's question, we may remark that we know of nothing except copper wire suitable for the protection of stained glass from external injury. Perforated zinc would, we should imagine, in any case intercept too much light. Is it, however, certain, that stained glass needs, in all cases, external protection? A window of thick glass, well leaded, will resist effectually all but very malicious injury.

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## MR. LOWE'S THEORY OF LYCHNOSCOPES.

[With respect to the theory (referred to in our last Number) suggested by the Rev. F. P. Lowe, that "lychnoscopes" were nothing more nor less than *ventilators*, we have now the pleasure of submitting to our readers some observations furnished by one of the writers who have before taken a part in this controversy in our pages.—ED.]

SIR,—You promised in your last number to recur to the subject of "low-side-windows," with reference to the new explanation of their use, propounded by the Rev. F. P. Lowe, at the meeting of the Northamptonshire and Lincolnshire Architectural Societies, at Stamford, on the 22nd of May. Will you now allow me to say, that, ingenious as I for one freely allow his explanation to be, yet I can in no wise admit the force of his arguments; if, indeed, one ought to call those arguments which are simply assumptions or suppositions. It is to be feared that this is not likely to be the *last* groundless assumption in this matter. The controversy seems to have arrived just at that stage at which it is fair game, so to speak, for every ecclesiologist; and in no way is the young ecclesiologist to reap his laurels more readily than in the setting forth of some idea on this much vexed subject, which shall be novel and at the same time perhaps groundless. I do not mean this remark to apply to Mr. Lowe at all; for whilst some explanations are distinguished, as we have said, for their *ideality*, others, as Mr. Lowe's, are more so for their practicality. First, we had an assumption (most ingenious it must be allowed) that these windows were entirely symbolical, representing the wound in our Lord's side, and now we have one which makes them scientific and practical, providing in the right place and *quantity* for the supply of fresh air to the church.

The symbolical explanation has (I think I may assume) fallen to the ground, and I suspect much that there too the practical one must go. For in a matter on the elucidation of which, as Mr. Lowe allows, so much argument and examination have been bestowed, it is not to be expected that we can very favourably view any explanation which rather seems to ground itself upon the absence of any clear demonstration than upon its existence.

Now I would beg Mr. Lowe to remember that in support of some, at any rate, of the theories which are before the world, there is, at least an attempt at proof by reference to documents or otherwise. Mr. Paley, Mr. Cole, Mr. Street, and Mr. Carlos have all done so more or less; and nothing less than this, as it seems to me, will be satisfactory or conclusive. It is true, it may be said, that it would be marvellously difficult to give any documentary evidence of such a use as Mr. Lowe suggests, and so we grant it would; but still not perhaps impossible, *if that use existed*; and at any rate we may examine whether, in any way, the argument carries its own refutation with it. And this I think that I shall be able to show that it does. It would be curious, then, that such an arrangement should have been so long in making its utility

known; but still more curious that after its utility was once known, as we are to suppose that it was in the fourteenth century, it should have been again forgotten as it was in the fifteenth and sixteenth centuries. It cannot be said that this was because stained glass became more rare, for year by year it would seem after lychnoscopes were given up, stained glass was growing in men's favour, nor do we know that casements were more common. Again if the idea of ventilation in a scientific way ever entered people's minds in those days, would it not have done so in a more systematic and practical manner? and could there have been by any possibility, any reason why one place only, and that always the same, should have the privilege of admitting the cold air to the building? The more when we consider, that that one place was just the most inconvenient, as being close to the officiating priest's seat in the chancel, and giving him therefore the whole benefit of its airiness.

If *one* ventilator was made, would not *many* have been made? for we know from experience that *one* window low down in the chancel wall would be a thoroughly insufficient and unlikely device for such a purpose as ventilation. And this will answer the fact, that there are exceptions to the rule of their being always in the chancel, and that instances do occur in the nave and elsewhere, in which we may be allowed to assume that the purpose of their erection was the same as that of those in the chancel. The excessive rarity of these exceptions, and then their almost invariable connexion with an altar (as Mr. Lowe himself notices), prove that they were for somewhat more than he is ready to allow. More—how can Mr. Lowe explain the low-side-windows in the porch at Melton Mowbray? And these (I must remind him) *do* occur by an altar; for there is proof that there was formerly an altar in the porch, and the piscina still exists.

Again, can Mr. Lowe say how it is that churches with chancel aisles very seldom (I think I might almost say never) have these openings. His theory would not account for this, whilst the Confessional and Eucharistic theories do so completely; the penitents or communicants being in the aisle. And lastly, is not the very small size of the opening frequently a sufficient answer to this new theory?

I think that these considerations would in themselves be amply sufficient to show that this new theory cannot be entertained. Still less can this be done if we are convinced, as I think that we may well be, that some one of the theories already before the world is more likely to be (if not certainly) the truth.

One argument of Mr. Lowe's I have omitted to notice, that, namely, derived from the existence of the opening in the Hall at Sutton Courteney, Berkshire; but to make this argument good we must assume what we are also required to assume for the ecclesiastical examples, viz., that they could not have been for any other purpose, and this is an assumption that I am not at all inclined to admit.

To me it seems much more likely that this opening was provided either for speaking through or looking through; simply as a convenience which the height of the windows from the floor rendered desirable. If it was for ventilation, Mr. Lowe must tell us why, as they were applicable for domestic as well as ecclesiastical purposes, we have hundreds

of the latter to one of the former? Other halls would have required and used the same so universally adopted convenience:—but this we do not find to be the case, and so at the worst, we might safely put down this Sutton Courtney example as a curiosity—but certainly not as a proof of the use of the somewhat similar openings in chancels. Openings of other kinds into halls are common enough, *e. g.*, from the hall to the buttery, and again from upper rooms through masks, &c., into the hall; why may we not then attribute this to the fancy or desire of some lord or lady who seated at the dais (for the opening is at the upper end of the hall) desired to be able to see and communicate with the exterior?

In conclusion, however, I must express my concurrence with Mr. Lowe's views as to the majority of the theories which he enumerates. On one, however, which he shortly dismisses, perhaps I may be permitted to say a few words. I cannot allow that he is right when he says, in reference to the theory that they were for the administration of the Blessed Eucharist to lepers, Jews, &c. "But as they were generally, if not universally, closed with a shut grating, it is difficult to conceive that they can have been intended for such purpose." I am open to correction, but I certainly never saw a grating to a low-side-window so small or close as to preclude the passage of a hand, and I must remind Mr. Lowe, that even two fingers would be enough to pass through the iron work; and I rather suspect that his objection to the theory rests upon the supposition that it would be necessary to prove that the sacrament could be administered in both kinds, a necessity which does not exist. There is I believe no window in England from which the consecrated wafer could not be given—at Othry and Winchester, and in such examples, at the end of a cleft stick, as was the practice of the French with the Cagots and others—and in other cases with the hand.

No other explanation accommodates itself to all existing examples. The Eton fresco moreover shows distinctly and beyond all dispute *the position of the window and of the Jew, and the actual administration to him through the window*. The porch at Melton Mowbray is unintelligible unless viewed as for the same purpose in connexion with the chief Lazar house in England at Burton Lazars close by; and unless we do allow that these windows were for this purpose, we must find somewhere some corresponding provision for these wants which undeniably and certainly existed here in the middle ages.

Mr. Street too, I remember, remarked upon the fact, that the commencement and spread of the use of the low-side-windows was coincident with the progress of the disease, and that both together decayed. Nor less is it curious to know that just those districts which were most afflicted by the disease show most commonly the use of the window.

And finally, may I ask how the *entire absence* of the low-side-window in some districts and counties is to be accounted for consistently with this new theory! Is it not curious that when all the improvements in design and building were rapidly travelling about from one county to another, such an obvious and simple convenience should have been in one part universally adopted, in another universally rejected? Is it not rather more likely that this variety in their occurrence was caused by

the variety of reasons which in the case of lepers or Jews, would be likely to exist, and does not this make good the explanation which would attribute their existence to the want of some provision for the proscribed Christians who existed more or less in different districts in the middle ages? We are indebted to Mr. Lowe for the classification of all the theories on the subject which he has given us, and I cannot but think that he will allow that his own will not stand at all against a close examination. But some use may be made of the idea practically nevertheless; and I well remember some months ago remarking, in reference to a contrivance for ventilation which must be well known to all who have seen any of Mr. Butterfield's later works, that possibly he had taken his idea from the low-side-windows, only rationally altering their position to that of *high-side-windows*. What was then jokingly suggested I scarcely expected so soon to meet with as a deliberate explanation, and I confess that the idea does not to my mind gain in plausibility the more I think of it.

I am, Sir,  
Faithfully yours,  
AN ECCLESIOLOGIST.

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## NOTRE DAME DE PARIS.

*The architectural history of that structure and its restoration. By M. E. VIOLLET LE DUC.*

### CHAPTER I.

THE commencement of the restoration of the cathedral of Paris dates from 1845; at which epoch that structure presented in various portions nothing more than ruins, concealed by successive patchings up, which barely concealed the mischief, but no way remedied it.

Many causes had contributed to hasten the imminent downfall of Notre Dame de Paris. Placed in a city, rich, populous, greedy of novelty, this edifice was scarcely completed before its original structure underwent notable changes.

Maurice de Sully, Bishop of Paris, who had laid the foundation of the existing church of Notre Dame in the first half of the 12th century, was completing the choir at the moment death snatched him from the care of his diocese, in 1196, and he bequeathed by his will 9000 livres to cover the choir with lead. But we must not imagine that the apse of Notre Dame, as it then was, resembled it in its present condition; and although the work of Maurice de Sully still exists, it is so buried beneath more recent additions, and it has been so completely altered, that it requires a long study and a minute investigation to unravel the original construction from amidst the successive additions and modifications of the 13th and 14th centuries. In the interior, the choir has preserved nearly its primitive aspect. It was composed of a great



body pierced in its upper part with large pointed windows without tracery, windows of which one can still see perfectly the archivolts and almost Romanesque nook-shafts. The great upper cornice which still exists was composed of a triple row of billets, surmounted by a projection, forming the water channel, which no longer exists. At that period the great roof must have been lower and more obtuse than at present, and destitute at its base of battlements and balustrades. The triforium, of which the interior is untouched, must probably, if one may judge from various fragments found upon the vaulting, have been lighted by lunettes, or circular windows, similar to those which are still to be seen in the church of Mantes.\* This triforium was covered by a simple sloping roof, or lean-to, which just reached the bases of the clerestory windows of the choir.

On the ground floor, the choir was surrounded by a double aisle, which must have been destitute of chapels, since a great part of the exterior cornice of this aisle is still found above the vaults of the chapels of the 14th century, and consequently, the roofs of the original chapels if they ever existed, must have been placed below this cornice, which would not have allowed their builders to have given them sufficient dimensions.

The flying buttresses (all rebuilt in the 13th, or even in the 14th century) could not, like those which we see at the present, have been constructed of a single arc. It is probable that they were composed of two arcs; the upper one resting upon the exterior pillars of the triforium, the lower springing from the great exterior buttresses, so as to rest on those same piers of the triforium. This construction was certainly much more reasonable than that which now exists; nevertheless it is easy to understand why it was modified; we shall return to this point.—To continue;—we have reason to suppose from tolerably certain indications, that at the death of Maurice de Sully, (in 1196,) not only the choir of Notre Dame was finished, but that the transepts also, and the nave were raised to some height.—First, because the great cylindrical piers of the nave are decorated with capitals of a style analogous to those of the choir. Secondly, because in the great western façade, we remark on the right portal, called the portal of S. Anne, a tympanum, a lintel, some voussoirs, and two corbels, in the style of the sculpture of the 12th century, which, transferred as they must be to the present façade, come very probably from one of the portals of the façade of Maurice de Sully. Thirdly, because finally the wrought-iron work which decorates the two doors to the right and left of the grand façade have much more the appearance of belonging to the epoch of Maurice de Sully than that of the present façade, and they certainly were not made for the doors which they now cover.—Indeed those of the door of S. Anne are too short, while those of the door of the Virgin are too long, and are in part hidden by the lintels; the nails too, are placed without order. Entering, not without caution, into the field of conjecture, we may suppose, not without grounds, that this iron work and the panels which fill the surface of

\* The church of Mantes, which dates from the same epoch, affords valuable information as to the first arrangement of Notre Dame de Paris.

these two present doors, come from the three doors of the first façade; and that they were, together with the sculptures, of which we have spoken above, preserved in the 13th century by the architects of the present façade, as precious remains and objects of such a value, that they thought they could not do better than replace them in the actual façade.

Notre Dame de Paris is not the only church which thus contains fragments coming from anterior edifices employed by the artists of the 13th century. In the cathedral of Bourges for example, it is easy to perceive that the two doors of the north and south transepts, are composed in great part of figures and bas reliefs of the 12th century, placed or replaced there by the architects of the 13th century; the statues on the south door of this great church belong certainly to the 12th century, and are placed on pedestals of the 13th. In the same way, at Notre Dame de Paris, one may observe that the second lintel and the bas relief of the door of S. Anne stand in their replacement upon a lintel of the 13th century. The outline of the great tympanum describing a more obtuse pointed arch than that adopted by the architects of the 13th century, these have filled up the space so left by ornamentation of their own composition; the voussoirs of the 12th century are placed on a row of voussoirs of the 13th, and lastly, the two corbels of the 12th century terminate in foliage which does not continue on the pilasters of the 13th century.

The great statues which decorated the splay of this door of S. Anne, and the figure of a bishop placed against the centre pier which has been very awkwardly re-sculptured thirty years ago, came also from the former doors of the 12th century.\* We may then admit with a reasonable certainty, as we have said above, that these fragments of unusual dimensions, came from the façade commenced by Maurice de Sully; that this façade having been raised only to the height of the portals, and not presenting a sufficiently majestic developement, or being found incapable of junction with the last plans of the architects of the 13th century, was destroyed by them, the most precious ornaments only being preserved in order to reset them into their own work. However this may be, from the commencement of the 13th century the work of the completion of the cathedral of Paris was continued with great activity, and it was then that the whole nave was built, and that the façade was raised as far as the base of the great open gallery. But the exterior of this nave had a very different character from that which lapse of time has given it. The transepts shorter by a bay than they now are stopped at the great buttresses which still exist behind the gables of the arms of the cross. Like the choir, the clerestory of the nave was lighted by simple pointed windows without tracery.†

The triforium presented an arrangement which appears to belong exclusively to the Isle de France. It was in great part destined to give light to the nave, for on the one hand, the clerestory windows were too small and too high to light the ground story of the nave, especially

\* Vide Montfaucon's *Monumens de la Monarchie Française*. (Supp.)

† Two of these windows still exist in the first bay of the nave concealed by the projections of the great buttresses of the towers at the north and south.

if we suppose, as it is probable, that these windows were filled with painted glass; and on the other the nave being flanked by a double aisle, the external openings of the secondary aisle were too far removed from the centre of the church to be of use in lighting it. At that time, the exterior wall of the triforium had been raised about two metres above its present cornice, and it was pierced with broad long windows, the light of which passing through the interior arcade of the triforium, fell just in the middle of the pavement of the nave. The vaults of this triforium were pointed, but the triangles from which the vaults were struck, of which the base leaned on the exterior wall, were obtuse, the stringcourse serving to indicate the base of these triangles passing above the arches of the windows. Traces still visible on the southern side clearly indicate this arrangement.

Lastly, the double aisle destitute of chapels was lighted by simple pointed windows without tracery. One of these windows is still to be seen under that buttress of the southern tower, which is embedded in the wall of the aisle; this window must have been stopped up when that tower was built. This tends to prove another fact, that the aisles of the nave had been raised to a certain height, when the façade was built. I say the aisles only, for the upper part of the nave, perfectly agreeing as it does in construction with the two towers, must have been built at the same time with them.

In the nave, as in the choir, the older flying buttresses must have been constructed in two stages and have rested on the external pilasters of the triforium, as the present ones do not agree with the great buttresses belonging to the first building; the materials of which they are constructed not being of the same nature as those of the buttresses in question, and the masonry being much finer: in a word these flying buttresses are pieced into the buttresses like morticed woodwork into grooves which show themselves to be after thoughts.

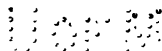
To return to the western façade, some differences of style in the ornaments and the construction, might make us suppose that there had been an interval of cessation between its lower part and its summit:—from the great open gallery upwards as far as the top of the towers, the profiles and the ornamentation are completely destitute of all Romanesque tradition. The building is made with broader courses of stone, the cuttings are less finely executed; nevertheless, comparing this façade with all the monuments of the Isle de France of which the date is certain, we must admit that it was entirely finished before 1230. The stone spires which ought to crown the towers were never raised, although their bases remain apparent in the interior of these two towers. These spires would have been a worthy termination to a façade impressed with so severe and majestic a character; if we supply them in imagination, the defect of heaviness with which this immense portal might be reproached disappears, and we see the explanation of that strength expended in points of support—of those enormous foundations—of that energy displayed in the compositions of the profiles and of the ornaments;—the somewhat colossal aspect of the whole is accounted for, for supposing these spires raised according to a triangle proportioned to their base, their summit would certainly have attained

a height of 110 metres above the pavement of the place—about 360 English feet.

The cathedral of Paris was hardly finished about 1230, when the work was recommenced in order to make most important modifications in its principal arrangements. Even at this epoch they began to light the naves with broad and high windows with very simple tracery; they sought to apply to all edifices that splendid decoration of painted glass; they diminished more and more the size of the plain surfaces of the walls, and to open to the light of day all the spaces comprised between the pilasters. The pointed windows of Notre Dame placed under the ribs of the great vaults above the nave and the choir,—small as they were, compared with the size of the body of the church, could hardly have been to the taste of the clergy, or of the architects of the middle of the 13th century. Accordingly, whether a fire which destroyed the ancient roofs, as we have good reason to believe after the examination of the walls above the great vaults, obliged the bishops of Paris to undertake new works in the cathedral; or whether the interior aspect of the edifice appeared dark and sad; they enlarged the clerestory windows of the nave and choir, cutting down the buttresses as far as the arches of the triforium; they then filled these immense openings with tracery of great simplicity, and of which the characters all belong to the architecture in vogue from 1230 to 1240; they lowered the exterior walls, and in consequence, the windows of the triforium of the nave, covering them with roofs with a double slope, in order to admit as much light as possible, and they re-constructed the vaults of this triforium, or at least that portion which was above the windows. The exterior walls of the triforium being thus lowered, the great double-arched flying buttresses could hardly remain, for the intermediate piers became too much raised above the level of these walls thus cut, and could no longer remain without peril. The double-arched flying buttresses were then removed, to be replaced by buttresses of a single arch. From that time the ancient windows of the triforium remained, but at two thirds of their height, topped at hap-hazard with portions of arches, and crowned by a cornice and a balustrade of the 13th century.

In order to provide for the new tie-beam roof passing above the vaulting without obstacles, the upper wall of the choir, and that of the nave were raised by means of a great cornice. This cornice contained a pipe defended by a balustrade, and at last the west gable was raised and the roofs restored. It is to this epoch also, that we must refer the wooden spirelet covered with lead which surmounted the crossing. Although this spirelet was destroyed during the Revolution of 1793, its base still exists, and we remark in the centre, an enormous scoinson, ornamented by a capital, of which the sculpture and the mouldings belong certainly to the end of the first half of the 13th century.

The want or the desire of change did not stop there, and although the church was then completely finished, from 1240 to 1290, they built between the enormous projections of the buttresses of the nave, two rows of chapels, decorated on the exterior with gables and traceried windows. They made these chapels communicate with the aisles by



opening the walls and supporting the ancient cornices and channels of these aisles by means of inverts constructed under ground.\*

This important addition, and the enlargement of the clerestory windows, made the interior of the cathedral lose its first great character of simplicity, giving immoderate width to its ground plan, at the same time taking from it that harmony and unity which formerly reigned between all its parts.

The nave thus flanked by its new chapels, projected beyond the transepts, of which the external gable walls dated probably from the end of the 12th century or the beginning of the 13th.

These were then demolished and lengthened by one bay in 1257, as is recorded in the following inscription cut on the base of the south portal :—

"ANNO . DOMINI . MCCLVII . MENSE . FEBRUARIO . IDUS . SECUNDO .  
HOC . FUIT . INCEPTUM . CHRISTI . GENETRICIS . HONORE . KALLENSI .  
LATHOMO . VIVENTE . JOHANNE . MAGISTRO."

Although this inscription only exists on the south door, there is an identity of style between this one and that to the north : from this we may conclude that during the reign of S. Louis, Regnault de Corbeil, bishop of Paris, caused these portals to be reconstructed by Jean de Chelles, master of the works.

Until then the choir was destitute of chapels, its double aisles surrounding the sanctuary, deriving their light from without by openings of which no traces now remain, but which must have resembled those of the clerestory of the choir of Maurice de Sully, of which the pilasters and the archivolts still exist.

Regnault de Corbeil must have equally built, and at the same time as the gables of the transepts, the three chapels to the north and the three chapels to the south of the choir, as also the little portal (called the *Porte Rouge*,) which have hitched themselves in between the ancient buttresses of the choir : thus contrary to the usual course, the additions of the chapels to the cathedral of Paris began by the nave and finished by the choir.

The buttresses of the nave projected so far beyond the walls of the aisles, that the chapels, built from 1240 to 1250, between them were in reality constructed by simply filling them with walls, containing wide openings, so as still to leave the heads of the buttresses appearing between them, forming a projection of eighty centimètres, (2 ft. 8 in.) But in the choir, the buttresses of the twelfth century did not project enough from the walls of the aisles to give to the chapels of Regnault de Corbeil a sufficient depth. This is why we see that the walls of these chapels, instead of being, like those in the nave, contained between the ancient buttresses, extend beyond them, and form a continuous decoration without returns or projections.

The little open portal in these chapels on the north side has been long regarded as a work of the fourteenth century, and even Doctor Grancolas, in his abridged "*Histoire abrégée de l'Eglise et de l'Université de Paris*," contends that it was built by John sans Peur, that is to say,

\* These cornices and channels still exist in a great part above the vaults of these chapels and behind their coverings.

between 1404 and 1419. That is not admissible, for this portal presents all the characteristics of the architecture of the thirteenth century, of the epoch of S. Louis. The bas-relief of the Coronation of the Virgin is still imprinted with all the severe grace of the sculpture of this period. The abaci of the capitals are square; the capitals themselves are à crochets, the bases have well defined scotiæ, and, lastly, the diamond-headed pinnacles and the basements decorated with pearly compartments, show a firmness which fixes this door, as well as the chapels built between it and the north transept, at the period of the construction of the portal of Jean de Chelles.

The fact of the construction of chapels being commenced at the western portion of the choir, necessarily called for others at the apse, thus, from the beginning of the fourteenth century that cincture of chapels was reared which inclose the apse.

The deeds of foundation of some of these chapels date from 1324. Several were built by the Bishop Matiffas de Bucy, whose statue still exists in Notre Dame.\*

There is a perfect identity of style between them; and if they were not all raised through means of resources derived from the same origin, or by a single founder, it is certain that they were built at one cast by the same architect. It is to this epoch that we must refer the construction of the great pinnacles, placed at the base of the flying buttresses of the whole circuit of the choir, and of the five windows which open into the apse in the triforium, as well as the construction of all the little flying buttresses, which, placed between the great buttresses, serve to prop the circular portion of the triforium.

Lastly; in the interior a choir-screen, decorated with bas-reliefs, was erected, and a rood-loft built to close the entrance to the sanctuary. Only a portion of the bas-reliefs surrounding the sanctuary remains at the present day, and the rood-loft was destroyed in the beginning of the last century. An inscription placed on the north side above the figure of a man kneeling gave the exact date of this carving.† Fine

\* This statue was raised on a pedestal, transported in 1793 to the Musée des Monumens Français, and since to S. Denis, where it is still to be found, though it ought to be returned to Notre Dame de Paris. We read on this octagonal pedestal the following inscription: "CY. EST. LE. YMAGE de bonne memoire Simō Matiffas de Bucy, de le eveschie de Soissons, jadis evesque de Paris, par qui furent fondées premièrement ces trois chapelles ou il gist en l'an de grâce MCCCXIII., et puis lē fit toutes les autres enviro le choeur de cette eglise. Pies pour li."

† This inscription was as follows: "C'est maistre Jean Pravy, qui fut maçon de Notre Dame l'espace de vingt-six ans, et commença ces nouvelles histoires, et maistre Jean Bouteiller les a parfaites en l'an MCCC.LI." (The statue is placed in the Museum of Versailles, vide "Le Théâtre des Antiquités de Paris," by Father Dubreul.) "Le choeur de l'église Notre Dame," he says, "est clos d'un mur percé à jour autour du grand autel, au haut duquel sont représentés en grand personnages de pierre dorés et bien peints, l'Histoire du Nouveau Testament, et plus bas l'Histoire du vieux Testament, avec des écrits au dessous qui expliquent les dites histoires. Le grand crucifix qui est au dessus de la grande porte du choeur" (the rood-loft) "avec la croix n'est que d'une pièce, et le pied d'iceluy fait en arcade d'une autre seule pièce, qui sont deux chefs d'œuvre de taille et de sculpture." "The choir of the church of Notre Dame is enclosed by a wall of open work round the great altar, above which are represented in great figures of stone, gilt and well painted, the *History of the New Testament*, and lower, the *History of the Old Testament*, with writings below which explain the said histories. The great crucifix which is above the great door of the choir" (the rood-loft) "with the cross, is made

stalls of the fourteenth century, a rich altar, surrounded according to custom with columns of brass surmounted by figures of angels, and forming an inclosure by means of curtains, hung between them. The shrine of S. Marcel, protected by a magnificent canopy, and the altar *des ardents* completed the decorations of the choir.

It is needless to say, that all the windows were filled with painted glass, which Father Dubreul, in his "*Théâtre des Antiquités de Paris*," speaks of as wonderful. Indeed, that which we still behold remaining in the three rose windows is of the finest character, and of a perfect execution, though much mutilated.

About the middle, therefore, of the fourteenth century, Notre Dame de Paris had become (with the exception of the spires of the towers of the façade) a complete edifice, to which it was no longer possible to add anything, so much had it been charged with all the adjuncts of which it could admit. Thus, which is rather a rare thing in the Isle de France, we find no trace at Notre Dame of the work of the fifteenth century. One can obtain an idea, by visiting this immense monument, of the aspect which it must have presented at the end of the fourteenth century, for, save mutilations of detail and the decays caused by the weather, the edifice has come down to us without having undergone any notable changes.

Although the modifications introduced into the Cathedral of Paris by the architects of the latter half of the thirteenth and of the fourteenth centuries may have given room for the erection of beautiful pieces of architecture, nevertheless one cannot conceal from oneself that these successive changes have considerably altered the majestic and simple character of the primitive building. But, starting from the eighteenth century, begins an era of Vandalism for Notre Dame. In 1699, under the pretext of accomplishing the vow of Louis XIII., the choir-screen of the cathedral and its bas-reliefs, the stalls, the altars, the tombs of the bishops which covered the pavement of the sanctuary, disappeared, to make room for the heavy decorations of marble which we still behold there.

We will now give a succinct narrative of these mutilations, of which the list swells from year to year up to our own times.

In 1725, the rood-loft was destroyed, and replaced by marble altars in the worst taste. The Cardinal de Noailles caused the interior of the cathedral to be whitewashed for the first time, the gargoyles were replaced by descending leaden pipes, and they restored the rose window, and the entire gable of the south transept, thereby modifying all the decorations and the profiles.

In 1741, the painted glass in the windows of the nave, which represented bishops and personages of the Old Testament, was destroyed. In 1753, that in the sanctuary was also removed, and soon afterwards that in the chapels.

In 1771, the architect, Soufflot, destroyed the central pier, and a portion of the admirable bas-reliefs of the middle portal, to facilitate the passage of processions.

In 1756, this architect had already destroyed a portion of the of one piece, and the foot of the same, made of arcaded work of another single piece, which are two master-pieces of carving and sculpture."

ancient archbishop's palace, of which the principal buildings dated from the 12th century, and stuck on to the south flank of the choir of the cathedral a heavy sacristy, which absolutely forced itself into the western chapels of the choir.

In 1772, the chapter caused some of the figures which decorate the portal of the western façade to be made afresh.

From 1769 to 1775, they rechiselled all the bases of the pillars in the interior of the cathedral to case them with Languedoc marbles.

In 1773, the architect, Boullaud, cut away entirely all the decorations and the projections of the buttresses of the southern chapels of the nave, and replaced this ancient architecture with a smooth wall covered with squared freestone.

In 1780, the church was whitewashed anew; and the colossal statue of S. Christopher, placed before the first pillar on the right hand as you enter the nave, was destroyed.

In 1787, the western façade was abandoned to a Sieur Parvy, a builder, who suppressed all the gurgoyles and the projections of the buttresses; who filled up the ancient mouldings and copings by means of thin slabs fastened with iron nails. This barbarous restoration completely destroyed the aspect of this fine façade, giving it an appearance of nakedness and meanness very different from its primitive character.

At length, the revolution of 1789 came to complete this long series of mutilations; the twenty-eight statues of kings, each ten feet high, which decorated the lower gallery of the façade, were thrown down; the statues of the Apostles and the Kings of Judah, placed in the splays of the doors, were broken to pieces; the votive monuments and sepulchres, placed in the interior of the church, were carried away and dispersed; the sepulchral brasses, and the contents of the treasury, melted. The wooden spire which crowned the crossing was overthrown, and its lead employed for making bullets.

In 1809, they placed in the interior dwarf walls of marble, and gratings of polished iron and copper, to close the sanctuary.

In 1812 and 1813, the wall of the chapels on the north side underwent a restoration nearly as barbarous as that perpetrated by the Sieur Boullaud. The north portal was repaired in the most vexatious manner. In 1818, they mutilated the chapel of the apse by inserting into it a niche in the form of a pendentive. In 1820, 50,000 francs were employed in repairing with stone flags and mortar the ruined pavements. In 1831, the palace of the archbishop was sacked, and the great cross of the apse thrown down. At length, in 1840, some attempts at restoration in cement were made, and soon stopped. It was in 1843 that serious thoughts were entertained of undertaking the restoration of the cathedral. It was time to do so. These successive devastations, the neglect, and the restorations worse than the neglect itself, would have made a complete ruin of Notre Dame.

After a competition, and a long examination and discussion of plans, M. Lassus and myself were entrusted with this work of restoration.

E. VIOLLET LE DUC.



## THE CANTUS COLLECTARUM.

*Being the substance of a paper read on May 16, 1850, by the REV. T. HELMORE, M.A., before the Ecclesiological late Cambridge Camden Society, in continuation of the subject treated of in the Ecclesiologist for April, 1850.*

THERE is probably no art which in our day has recommended itself more strongly to the hearts of the people generally, than music. Nor is there any more potent for good when properly directed. The proofs of these assertions are so obvious on every hand, that it seems superfluous to mention them. We find them in every locality, we read them in every journal. "Music," says the most popular writer of the day, (speaking of Mr. Hullah's indefatigable labours in the musical education of the people,) is becoming a "regular branch of popular education, and for the most part according to an uniform and well tried method, in every part of the British empire. The system is of too recent growth to have brought its fruits to maturity. It may, indeed, be regarded as in its infancy, when compared with the magnitude which it cannot fail to attain. But already its effects are striking and encouraging. Music, well, badly, or indifferently taught, forms a part of the business of the great majority of schools, national, public and private, throughout the country. In hundreds of quiet, out-of-the-way country churches, an approximation is made to a choral service, often purely vocal. Hundreds of country clergymen are now qualified by musical attainment, to superintend the singing of their choirs and congregations, and exert themselves to render it consistent with taste, propriety, and devotion. And it is a certain fact, that whereas ten years ago, nobody in the engagement of a schoolmaster, ever thought of inquiring about his musical capacity, men defective in this point, but otherwise of unexceptionable character and attainments, find it next to impossible to obtain employment."

That such a movement should materially affect the entire character of public worship, as far as the mode of conducting it is concerned, would seem inevitable, considering the care which the Christian Church has always taken with regard to her music, and how intimately its practice has been connected with her purity or corruption, with the rising or falling of her faith and zeal.

It is not perhaps too much to assert, that every great revival of religion, every truly Catholic movement, as well as other movements heterodox, or schismatical, made by men in earnest about the glory of God, and their souls' welfare, has had its musical development; and the material form, the artistic expression has, in each case, borne the impress of the spirit which has given it life.

Its effects upon the soul, whether recognized by men in general or not, are too well known, and too respectably advocated both by ancient and modern authors to require any additional proofs here. In illustration however of these effects in a contrary direction to that which the members of the Ecclesiological Society would desire, in common with

every one interested in the restoration of what is befitting *the beauty of holiness*, we may perhaps be allowed to quote the words of an eminent architect, whose testimony is the rather to be trusted, as he cannot be supposed to speak with any prejudging antipathies of a religious kind.

"I remember," writes Mr. Pugin, "with what extreme devotion I entered the stupendous vaults of Cologne, to assist at what I expected would be a service commensurate with the majesty of the fabric. I knelt outside the choir, into which, to my astonishment, I saw a crowd of lay persons pushing and standing. The great bell ceased; a miserable sprinkling of ecclesiastics, and a few feeble canons entered the stalls, which they occupied conjointly with a motley crowd of men and women, the majority of whom I conceived to be Protestants, from their behaviour. On a sudden, a tuning of fiddles was heard, a maestro made his appearance, à la Jullien, with a few women, in fashionable attire, holding sheets of music. An orchestral crash commenced what must have been intended for the 'Kyrie.' The mighty pillars, arches, vaults—all seemed to disappear; I was no longer in a cathedral, but at a Concert Musard, or a Jardin d'hiver! I never before felt so strongly the superiority of sound over form, and architect as I am, I would infinitely prefer solemn chants in an ugly church, than to assist in the finest cathedral of Christendom, profaned by those diabolical fiddlers. I remained in agony. Sometimes we had a sort of robbers' chorus, sometimes the plaintive notes of a nightingale. While this wretched parody of a service was performing in the orchestra, the aisles were a moving mass of sight-seers. Tourists, infidels, bearded republicans, commissionaires in blouses, lounged about, and looked at curiosities. Even the most sacred and solemn part of the service did not command attention and respect, except from a few devout people. It was altogether one of the most distressing of the many distressing functions I have witnessed in those Continental churches where the *ancient choral service has not been retained*."

Contrast this melancholy picture of the modern secularities of continental worship, and its effect upon the mind and feelings of a devout worshipper, with the historic notices left us of the strains of S. Ambrose or S. Gregory, and with the well-known passage in S. Augustine's Confessions, in which he describes the tears he shed when he first heard the sweet melodies of Milan; or let any one analyse his own feelings, when listening to the ancient music sung by the hundred voices of the choir of S. Mark's college, or by the seven choirs at the laying the foundation stone of S. Mary Magdalen, or, still more recently, to the specimens of this olden music used in the processional Psalms, and throughout the solemn services, during the octave of the consecration of S. Barnabas', Pimlico, and none will deny the potency of the spell by which music either dissipates or assists the devotion of our souls. It is not without foundation that Hooker remarks, "there is nothing more pestilent than some kinds of harmony;" but it would be far from our present path to analyse the hidden connexion between sounds arranged in such and such proportions of time, accent, and tune, and the human soul; or to decide whether the evil results primarily from the music, or from the associations of evil, whether in the *words* of vocal music, or in

other concomitants. Experience, indeed, proves that the best and the worst feelings of our nature are (at least) inflamed by music of an analogous sentiment.

But if the influence of music be great either for good or for evil, surely it becomes a matter of the utmost importance, that in its present extension, care should be taken in the first place, by the rulers of the Church, (whom it most concerns,) and next to them by all who desire the welfare of true religion, and have any influence in the regulating of such matters, that in the restoration of our Services throughout the length and breadth of the land, the true province of music in relation to the worship of ALMIGHTY GOD, should be properly understood, and that the movement now going on, (fostered and encouraged as it has been, and is, by those in civil power and authority,) should, so far as it has to do with the music in churches, be guided and controlled by the spirit at least, if not by the letter, of those ancient (but not antiquated) laws which the Church Catholic has enacted, and which there is no reason for imagining our own Church has at any time annulled or superseded. And here the reflection is almost painfully forced upon us, that if in this, as in other matters, the Church of England had not been deficient either in zeal, or in the freedom of legislation which is necessary to give to zeal a healthy and constitutional action, that musical revival, that extension of humanizing influences, and popular education, which, *in itself*, is so pleasing and delightful a feature of these times, would either have been unnecessary, because Church extension and national education would have been commensurate with the wants of the people; or, if from the rapid increase of population, this were not the case, the desideratum would have been, not that new plans and new systems, of more than doubtful utility, should now be originated, but that what the Church had found good for the instruction and edification of past generations, should now be granted in an increased measure to the increased and increasing nation in which GOD had set her up as a witness for His truth. Had it been otherwise, we should not now have to contend against the wilfulness of those who have each done what seemed good in their own eyes. The lovers of true Church ritual music would not be now told, that it was pedantic to revive what had fallen into desuetude; nor would the lovers of true Catholic music have been twitted with leanings and prejudices in favour of a pseudo-catholicity, of which they are innocent.

Nor again can we suppose that otherwise the Church would have gone on so long in carelessness as to the mode of training up her children in the music of her worship, as to render it difficult to say on the one hand *what* that is which they ought to learn; or on the other *how* it is to be taught.

*Revival implies decay.*—*Restoration* follows upon *dilapidation*. A change of that which is settled by authority in the Church, though connived at by the very administrators of the laws, may generally be pronounced without further inquiry to be a deterioration. If the age in which the change has taken place has been one of great corruption, the presumption is nearly a certainty.

If we look back at the history of the Church of England since any

authoritative care has been bestowed upon her ritual observances, including her plain song and other music, we shall have reason to fear that the practical changes which the last three hundred years have effected, have not been favourable to an increased solemnity in Divine worship, nor in conformity with the spirit and intentions of those who drew up our present formularies.

The temper of mind could not have now been pleased with the general state of our present services, which dictated, in the middle of the sixteenth century, the celebrated 49th of Queen Elizabeth's injunctions concerning both the Clergy and laity. "Item, Because in divers collegiate, and also some parish churches heretofore there have been livings appointed for the maintenance of men and children to use singing in the church, by means whereof the laudable science of music hath been had in estimation, and preserved in knowledge; the Queen's Majesty neither meaning in any wise the decay of anything that might conveniently tend to the use and continuance of the said science, neither to have the same in any part so abused in the Church, that thereby the common prayer should be the worse understood of the hearers, willeth and commandeth, that first no alteration be made of such assignments of living, as heretofore hath been appointed to the use of singing, or music in the church, but that the same so remain. *And that there be a modest and distinct song so used in all parts of the common prayers in the church,* that the same may be as plainly understood, as if it were read without singing; and yet nevertheless for the comforting of such that delight in music, it may be permitted, that in the beginning or in the end of common prayers, either at morning or evening, there may be sung an hymn, or such like song to the praise of ALMIGHTY GOD in the best sort of melody and music that may be conveniently devised, having respect that the sentence of the hymn may be understood and perceived."

Here we see not only a permission to use a more ornate style of music in the beginning and end of matins and vespers, together with a careful maintenance of the ancient provisions for a due choral performance of the various Offices of the Church; but a positive order, from the highest authority in the realm, that the plain song should be every where used in all parts of the common prayers in the church; an injunction, be it always remembered, not contradicting, but explaining and enforcing the directions given in the rubrics of the Book of Common Prayer by the Church itself, in lawful Convocation. How with such proofs at hand, of the real intentions of the rulers of the State and of the Church, any professing to have entered into their labours, and to have imbibed their spirit, can oppose the return, in any and every church, to the use of that which they so unequivocally and so universally enjoined, it is as useless to inquire, as it is sad and perplexing to consider. Rather let all who are anxious to remove from our Church all that is out of conformity with true Catholic use, be encouraged to inquire how they themselves may best assist in this great design.

The first step we conceive is, an immediate restoration of the Plain Song, appointed at the Reformation, wherever it is at present neglected, as set forth in the Prayer Book noted of Marbeck, to which so much

attention has happily been drawn since the publication of Mr. Dyce's beautiful Prayer Book, founded upon it; and in particular let all devout churchmen urge by all the persuasion of which they are masters, in an emphatic and unmistakeable tone of earnest entreaty, an immediate restoration of the Cantus Collectarum, of which we treated in the April number of the *Ecclesiologist*; for in addition to the arguments there employed for its general revival, it may be further stated, that the very conditions of loud, fervent, united prayer, require that our voices should be raised with one accord, and the simplest, and shortest, as well as the most effective mode of gaining this "*one accord*" is the adoption of one note, within the ordinary compass of all the voices in the choir and congregation, which being maintained in the prayers by the Priest, may serve as a natural starting point for a hearty Amen on the part of the people; and in those portions of the Service, such as the Confession and Apostles' Creed, the Lord's Prayer, and any other where they join either after, or with the Minister, and in which our Church expects all to join, there may be somewhat, in our tone and manner, to warm our own souls, and those of our fellow-worshippers, somewhat to remind us of the thunders of primitive Christian responses. The Cantus Collectarum, or Church monotone, is the warp of our Choral Service; and from this constructive part of the Priest's musical pronunciation, all the rest branches out, as in the loom, the flowery patterns of damask silk are shot across by the dexterous shuttle, the warp being artfully disposed so as to receive such enrichment, by the ever-crossing and intermingling woof. From the monotone enriched by harmonic changes we obtain the two-fold Amens of Tallis's Service, and, by slightly varied cadences, the proper terminals of the various Preces, Versicles, and Responses throughout the Offices. The monotone is still sustained in the predominant notes of the Psalm and Canticle Chants, and, to our sense of the unities of Divine worship, any office is a thing of shreds, and strips, and patches, without it: it is not even *patch-work*, for the parts of the whole do not cohere. Of the devout effect of the monotone, few will doubt, who consider the temper and conversation of the most strenuous advocates for its use, or the solemnity of the congregations, who here and there throughout the country have, in our day, re-adopted it. If any should urge some painful exception to this general rule, he may be requested to call to mind the hundreds of churches in which the Anglican Service has been read for years, in the common speaking tone, and yet no response is heard from the people, no reverence is stamped upon their manners.

It may further be remarked on this point, that the use of the Cantus Collectarum, and other forms of the Plain Song, though (as we believe) in itself most admirably suited to the ends of Common Prayer, is not free, any more than the ordinary speaking tones of the human voice, from the direct influences of an indevout and irreverent frame of mind; and as in all cases, common reading, as well as singing, may both be performed without proper feeling, so it must be borne in mind, that neither the one nor the other can attain the end desired, if the true spirit of prayer and supplication be wanting.

The objection that it is a mere musical mania to defend this mode of

praying, has before been met by showing that it is a mere begging of the question; since the fitness or unfitness of any musical mode of expression, as applied to the Offices of the Church, can only be judged of by the *Church* musician; not by the ritualist who is no musician, nor by the musician who is no ritualist; far less by the *common-sense* view of those who are notoriously neither.

The naturalness of the monotone has also been shown from the voices of children in reading, the simultaneous recitation of charity schools, and its prevalence all over the world. This last argument will also free it from any charge of being peculiarly Roman. "It is certain," says a devoted advocate of the Choral Service of our Church, "that of this custom vestiges have been found in every quarter of the globe. It is certain that this melodious voice of prayer, so far from being unnatural, as a few men of one short generation have presumed to call it, is the very voice which the most untaught children of men, no less than the most civilized, have adopted in their more solemn supplications, whether to the known or unknown God, in all ages and generations of mankind." He then goes on to enumerate too many instances of its use to be quoted at length here, among the South Sea Islanders, the North American Indians, Mahometans, Jews, the Eastern as well as the Western Churches, the Protestants in Germany at the beginning of the Reformation, and the Lutherans of Iceland and Sweden in the present day.

It only remains to deal with those two other kindred objections named in our former paper of the *Ecclesiologist*, viz., the existing practice of the Church of England, and its discontinuance by mutual consent. With regard to the former, we answer that the Church of England has always kept it up in her cathedrals, the *statutes* of which, we believe, require (no less than their customs,) the continuance of its use. As to the notion that the living Church is not disposed to encourage a revival of the kind here advocated, let the crowds who flock daily to Westminster Abbey, let the friends of S. Mark's College, and S. Barnabas', let the congregations of Margaret Street, S. Paul's, Knightsbridge, and S. Andrew's, Well Street, let the mayor, corporation, and the citizens of Bristol repel the assumption. Thus much for the *past*, and for the *future*, let all the friends of church restoration, and of Catholic worship, prove the contrary to be the fact. Let the ecclesiologists here and throughout the united empire, nay, wherever the English language is spoken, disprove the calumny, not by words only, but in deed. Let them show that this is a right, and (as they deem,) the *only* right way to restore our public worship to primitive simplicity and primitive fervour, viz., to reform the Cathedral, Collegiate, and Royal Chapel Services upon a Catholic basis, and making them models, to follow their use as far as possible in all other churches. There is no legal difference as to the directions for the performance of the Offices in cathedrals, and in other churches; the rubrics are for all alike, and if contemplating the *necessity*, do not certainly encourage the *adoption* of a twofold and widely different use. The Canon requiring parish-clerks to be able to sing, together with the traditional sustained response of those worthy functionaries, both point in an unmistakeable direction,—it is not to

Geneva!—although modern teachers have often misused (and misdirected others as to the use of) these venerable congregational finger-posts.

If however it be difficult to move old institutions to self-reform, then let external pressure (of which so much is made in our days,) be legitimately applied to the matter before us, and if they will not first move for love, let them be moved at last by a holy rivalry, when they hear their own music more fully, more devoutly, and more ecclesiastically performed *without*, than *within* their venerable walls. Let parish churches do *their* endeavour, and let them take care (among other things,) that no parish-clerk be hereafter appointed in any place who is not at least "*mediocriter doctus in plano cantu.*" Let moreover a good understanding be promoted between the clerks and the school-masters, and their children, the choirs, and, *chief of all*, with their *parish-priests*, in matters touching the "*cantus collectarum*"; then let a few men with powerful voices, in the body of the church, be encouraged to use with boldness the intonations thus led by the lawful functionaries; let the nobles and the peasants, the squires and their ladies, the farmers and their labourers, the shopkeepers and their apprentices, let all of every degree be encouraged (and *taught* if need be) to respond in monotone, and the effect will soon be felt in the greater warmth and devotion of our public addresses to the Throne of Grace; and it will then no longer be urged, that the living Church acquiesces in the neglect of this necessary means to a decorous and fervent lifting up our voices with one accord, in our united prayers, nor shall we be occupied any longer in writing its defence, but we shall all know, and love, and devoutly use the "*cantus collectarum.*"

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#### S. BARNABAS', PIMLICO; S. STEPHEN'S, WESTMINSTER; AND S. MARY'S, CROWN STREET.

THE month of June, 1850, was a memorable one in the ecclesiological annals of London, for the three festivals which mark its course were each graced by the consecration of a free church, for the service of her teeming poor, a citadel of the faith where no altar was standing before, and every one a church to make the heart of the Catholic Christian rejoice:—the collegiate church of S. Barnabas', Pimlico, was dedicated upon its own Saint's day; S. John the Baptist's saw the inauguration of that of S. Stephen, Rochester Row; while S. Mary's, Crown Street, followed upon the feast of S. Peter.—Of these three churches, the two first are instances of wealth ungrudgingly bestowed to make The LORD's house beautiful. S. Mary's displays deformity well corrected by religious taste.

We have already given some notice of S. Barnabas' and S. Stephen's,

but churches such as they, are so different in their completed condition from the aspect which they present while still in the builders' hands, that we must be excused for speaking of them as if they had never been previously mentioned in these pages. We will begin by premising that S. Barnabas' is the work of Mr. Cundy; S. Stephen's, of Mr. Ferrey, while Mr. P. C. Hardwick fitted S. Mary's.

"S. Barnabas," to quote the style by which it is already known on all sides, is not only a church, but a religious collegiate establishment, and comprises the fane itself standing between two long buildings, both of them like it running from west to east. That to the north is a complete pile of parochial schools, and that to the south includes a residence for the incumbent of the mother church of S. Paul's, Knightsbridge,—to whose energy and self-denial (we need not say) the whole undertaking owes its origin,—and a college for the residence of the clergy serving the new church. We shall not dwell upon the architecture of these buildings, because we cannot bring ourselves to consider them altogether worthy of the church to which they are attached, and with which they attempt uniformity by identity of form rather than by plasticity of spirit—by a repetition of lancets rather than by success in grasping that intermediate character between church and domestic architecture, which all such buildings should possess. In excuse for Mr. Cundy, it is but fair to recall the fact, that the church was the latest built portion of the scheme.

The church itself, of the First-Pointed style, is of great simplicity of plan, consisting of a clerestoried nave, and aisles of five bays, with a tower surmounted by a broach spire engaged in the most western bay on the north side; a groined south porch in the second bay from the west; and a chancel, with aisles—of two bays to the north, and of one to the south,—neither of them extending to the extreme east end; the whole internal length being 97 feet, (of which 30 feet are allotted to the chancel,) and the breadth 51 feet, and the height upwards of 50 feet.

The nave, as we have said, is of five bays, but on the north side, the tower occupies one of them, opening into the church by arches to the south and east, and in consequence the second intercolumniation is diminished, and the arch consequently more acutely pointed; on the south side the arches are all uniform and the arcade terminates at either extremity in responds; the pillars are alternately circular and octagonal, with boldly foliated and effective capitals of an early First-Pointed *motif*: the arches are of two orders, plain chamfered. The western elevation is not successful, owing to its attempting more than the dimensions of the church justified, and claiming to be as it were a miniature cathedral façade. We have in the ground story a recessed doorway of three orders, which, by an unprecedented and very ungraceful arrangement, opens into a sort of shallow internal porch thickening into the church, and presenting inside a double door, or rather two pointed doors, side by side, no way internally connected except physically by a Purbeck marble *trumeau*. Above this is an equal triplet, shafted both internally and externally, and on the outside forming the central members of an arcade of five. In the gable of the roof is a



rather large rose of nine compartments, and above that a third window also opening into the church, in shape of an oblong quatrefoil.

The east and west and side windows of the aisles, and the clerestory lights, are all single lancets, with internal angle shafts; small upper windows also capping the east windows of the aisles. The east end presents another triplet, here unequal, surmounted by a sexfoiled rose. The chancel arch is supported by semioctagonal responds, with foliated capitals; the pillar to the north aisle of the chancel is circular; and on the north of the sanctuary is a single lancet, two being placed on the southern side.

The chancel roof is polygonal of four bays; that to the nave composed of braces, collar, king-post, and curved struts; the aisle roofs are lean-to, all being of oak. The tower, divided into five stories by stringcourses, displays a lancet to the west on its first and third stories; in the fourth, quatrefoils on each face in circular openings, and in the belfry story, which we are happy to say rises above the apex of the roof, equal triplets with clustered and banded shafts.

The buttresses of three stages, with tablings, die at the base of this story. The spire, which is a broach, and we must say, rather bald in its effect, has a single row of spire lights. Internally, the walls are roughly ashlarred, a treatment, we should think, unprecedented and (though better than whitewash) certainly not desirable in a town church.

Having thus briefly detailed the architectural facts of the church, we now proceed to the very gratifying task of describing its ecclesiology, by which we mean its fittings, decorations, and general effect. In brief, *S. Barnabas'* is the most complete, and, with completeness, most sumptuous church which has been dedicated to the use of the Anglican communion since the revival: and this fact, gratifying to record, and most honourable to the presiding spirit who raised its walls, would far more than compensate for even greater architectural shortcomings than those which we have felt it our duty to touch upon.

To begin with the chancel and sanctuary. These more sacred parts of the church are separated from the nave by screen and parcloses, and duly fitted for the services of the Anglican Church. The chancel rises upon a single step of Purbeck marble. The screen is of four bays, making in the tracery two two-light fenestrations, and without being very forcible, is elegant and well proportioned. The brazen gates, by Mr. Hardman, are extremely beautiful and rich; the design representing foliated branches is a very proper treatment for brass-work. The screen is judiciously picked out with colour, and surmounted by a cross, which is, however, not of sufficient dimensions. Entering the chancel, we find it separated by oaken parcloses from the aisles, each bay containing screen work of six divisions in three fenestrations. The stalls, which are not returned, are five in number on each side, with solid desk fronts, subsellæ beneath, on a lower level, with open desks of oak. The stalls are rich, and provided with misereres; by a strange arrangement, however, the seats fold back by a hinge in the middle, the misereres being affixed to the anterior portion of their lower side, so that when put back, the misereres slope backwards, and are therefore of no practical use whatever. The parcloses are fixed in the

centre of the bays, instead of standing forward, and consequently the stalls, which are kept forward, and clear of the bases of the pillars, have no connection with them. This is unsightly in itself, and has the appearance of an afterthought, and will, we fear, be found inconvenient in practice, from the space in question being left so as to be a receptacle of that dust which always gathers in such corners we know not how. The floor of the chancel is rich, but is unfortunately tiled of a continuous pattern. The sanctuary floor, of course, is richer. The chancel is lighted by a very graceful corona of two stages, the lower one of eight bulging compartments, by Mr. Hardman. This, as well as the rival corona by Mr. Potter at S. Stephen's, has the novelty of glass globules being introduced to reflect the light. We consider the expedient one which is perfectly legitimate, and had, indeed, the authority of the crystal introduced into the corona of Aix-la-Chapelle.

The sanctuary, which we had fain see deeper, rises upon three steps of Purbeck marble. The altar, whose design is an arcade of five trefoiled arches, stands upon a foot-pace, and is fitted with cross and candlesticks of silver, but too thin. Three graded sedilia (*not* the best arrangement for our ritual, where, to our mind, the level type recommends itself most clearly,) with trefoiled heads, and a piscina beyond, fill up the south side of the sanctuary, while opposite them is placed the credence, also recessing into the wall. The reredos is an arcading of nine trefoiled arches with Purbeck shafts, of which material the window shafts in the chancel are also composed. It must be remembered that all the chancel is brilliant with diaper, by the hand of Mr. Bulmer, the well-known decorator, who made his debut in London in the Roman Catholic Church in Farm-street Mews. We are, as we have often said, convinced that our churches ought to have something more than mere diaper to decorate their walls, but still we are very thankful for the æsthetic triumph of colour and design which this betokens, and we can testify to the richness and religious effect of the chancel of S. Barnabas'. The organ, a very powerful instrument, stands in the north chancel aisle. The pipes are diapered. Over the chancel arch is painted a whole length figure of Our Blessed Lord. By some unaccountable fancy of Mr. Bulmer, this stands underneath a Romanesque niche, and the pattern which follows the line of the arch is also Romanesque, and of that peculiar salmony tone which characterises early illuminations. But archæologically incorrect as all this may be, we are very thankful for this representation. We must demur at the treatment of the responds of the chancel arch, and of the pillar and the responds of the chancel aisles, which are one mass of darkish red, intended to produce the effect of marble; such a sham in the midst of realities is not in good-keeping. The lettern, a handsome eagle of brass, manufactured by Mr. Potter, stands outside the screen on the south side. The pulpit, five sides of an octagon, of stone, worked with a trefoil-headed niche with Purbeck angle-shafts in every face, stands against the first pillar from the east on the north aisle, and is approached by a curved flight of four steps. A small litany desk of oak faces the holy doors; the font, a rich work of Purbeck marble copied from an old example, octagonal, covered with diapering, and standing on one central

and eight smaller shafts, is placed at the west end of the south aisle, with a flat cover. Legends in Latin run round the arches of the nave; the flooring of the nave, of red and black, is as it should be—continuous; the seats are all of oak, with kneeling-places, which strike us as peculiarly felicitous, having flat boards of wood midway between the benches, so placed that the descending knee comes true to them; a bench-table of stone runs along the aisle walls. A great mistake has been committed in not having an alley from the south porch to the great central alley; the congregation have to work round to the west end. The nave and aisles are lighted by gas standards of brass, placed in the centre of each bay of the arcade.

All the windows are glazed with painted glass of the First style by Mr. Wailes, the principal windows being all filled with colour, and the side ones, containing medallion groups, with grisaille grounds; they are none of them as good as, with his reputation, Mr. Wailes ought to produce.

There are sacristies on either side of the chancel connecting the church with the buildings, and under it is a crypt. We shall talk of the ventilation when describing that of S. Stephen's.

We must not omit to say, that in the court between the church and the school is a very pretty churchyard cross, the gift of the incumbent. The services are most satisfactory; the daily sacrifice, and matins and even-song duly sung. The sexes are separated,—the men taking the north, and the women the south. We should not forget to say, that the tower contains a very creditable peal of ten bells.

The chief defect of the church is, that it is too little like a town church. In respect, however, of the sufficient height of the chancel, as well as of the nave, it is most commendable. Making a non-clerestoried chancel fit well to a clerestoried nave is not an easy work. The whole effect of the church, with its rich and correct fittings, is most striking and religious.

S. Stephen's, in Rochester-row, Westminster, was, as every one knows, built, with its schools, and endowed by Miss Burdett Coutts, as a Christian monument to her father. The foundress of this church was not, like the founder of S. Barnabas', previously known to have given her adhesion to the principles of ecclesiology, so that of course we watched with considerable interest the form in which her munificence would shape itself. The result has been a church upon which we can most sincerely and warmly congratulate her, and the value of which as another witness to true principles it would be difficult in these days, when every encouragement is so useful, overmuch to estimate. The style chosen by Mr. Ferrey is the Flowing Middle-Pointed, and the plan, like that of S. Barnabas, consists of a clerestoried nave and aisles of five bays, with a porch, here however standing in the middle bay, and from the situation of the church, placed on the north side, or what should be the north (for unfortunately the disposition of the ground has compelled the church to disorientate considerably northwards), and of a chancel, with a south aisle of one bay; in lieu, however, of the tower and spire being engaged at the west end of the north aisle, they stand to the north of the chancel, the ground chamber containing the

organ. The dimensions of the nave are 79 ft. by 21 ft., the aisles being each 12 ft. wide, while the chancel measures 43 ft. by 21 ft., affording room for a very spacious sanctuary. The internal height of the nave is 54 ft., and that of the chancel 40 ft. The pillars of the nave are clustered of eight (with analogous arch mouldings), the cardinal shafts being filleted, and the capitals very delicately and minutely carved into foliage,—too much so indeed, so as to give the appearance of want of substance. The west door opens unaffectedly into the church, and over it is a stringcourse, spaced with angels playing musical instruments, upon which the west window of four lights rests; above it, in the gable, is a small quatrefoil window with semicircular heads.

The aisle windows are all of three lights, corresponding on opposite sides, and those of the clerestory of two. As we have already said, the clerestory is not large or bold enough for the style, in the finest specimens of which, Heckington for instance, great prominence is given to this member. The alleys of the nave are paved with red and black tiles, the sittings being floored in wood. The seats are all open, of a good design, of oak, with square ends carved; the nave roof, supported on corbels, consists of braces, collar, king-post, and curved struts; the aisle roofs are lean-to; the spandrels of the braces being filled with tracery. The south chancel aisle is entered from the nave by an obtusely pointed arch of great boldness; its east window is of two lights, as also the one in the south side, which is square-headed with a cinq-foiled hood; the children's seats in this aisle are heavy and ungraceful in form. The chancel arch rests upon clustered piers of seven orders, reproduced in the mouldings of the arch. The organ-chamber, which is separated from the north aisle by a solid wall, presents the appearance to the chancel of an aisle matching the one on the other side. The chancel is lighted by an east window of five lights, and two windows of three lights on either side. It rises above the nave upon three stone steps, and the sanctuary is further elevated upon two steps with black marble risers. The altar stands upon a foot-pace; the reredos is the reproduction of that beautiful diapering of the fragment of S. Dunstan's shrine at Canterbury, executed in terra cotta by Mr. Minton. A question may be raised as to the legitimacy of this application of mechanical art, which we do not wish to enter into; in the present instance, we are by no means disposed to quarrel with it, for it is richly picked out with gold and colours, and it may therefore be legitimately considered as a painted reredos, with the additional decoration produced by variety of surface; the window cill is battlemented with a row of sunk quatrefoils beneath. The three sedilia are on a level, and are lined with dark red velvet, embroidered with yellow silk, producing a rich effect. The sanctuary, which, as we have said, is of ample dimensions, is carpeted with a carpet, the contribution of many hands, of rich design and colour, though unfortunately of Berlin work; the sanctuary rail is of brass, elegant, but very open, if considered as the substitute for a screen. The chancel is fitted with seven stalls on the north side, and eight on the south; the reader's stall projecting westward of the other on this side, though still we are glad to say completely within the chancel, and furnished with a desk larger than and projecting into

the chancel beyond the remainder. There is no screen, but the stalls are backed as far as the aisles extend, with parclooses of five bays. So long a row of stalls is a refreshing sight, but unfortunately they run too near the sanctuary. Seven on each side, the most western in the line of the reader's stall on the south side, would have been more satisfactory. The subsellæ of the choristers have open iron desks, painted blue and gilt, but looking too unsubstantial. The chancel is very prettily floored in encaustic tiles, with black bands, forming lozenge-shaped panels. The corona by Mr. Potter is of two stages, the lower one consists of nine bulging compartments, and is curious, from being adapted both to candles and gas, each compartment containing on the curve two candlesticks, and at its juncture with the next, a cleverly contrived gas lamp, the idea being taken from the lamps of the famous corona of Aix-la-Chapelle. The counterpoise represents a sun with flamboyant rays, and is not happy. We should have recommended something resembling a gigantic reproduction of the knop upon the stem of a chalice. The lettern, of oak, and facing westward, is small and feeble for so large and rich a church. The organ-pipes which face the chancel are diapered, but not quite successfully, the tone being too uniformly red, without blues or greens. The chancel roof, polygonal of six sides, is painted blue and powdered with gold stars, which, contrary to precedent, are of raised work; the cornice is richly gilt. There is considerable additional polychromatic effect in the chancel, arising (beside the painted glass) from the illuminated legends with which it is decorated, including the Commandments on either side of the east window; moreover, the roll-moulding stringcourse running round the chancel under the windows is gilt, but not successfully, for the upper member, as far as the roll, displays one uniform and prominent metallic surface without relief. We must not before leaving the chancel omit to say, that a carved chair is placed *en permanence* for the bishop on the north side of the sanctuary facing the sedilia. The east-end chair arrangement seems, we are happy to see, to have by this time fairly come to its end.

The space above the chancel arch looking westward is filled with colour, comprising the Gloria In Excelsis, and pattern work, executed by Mr. Hudson, the glass painter, who has done the colouring; the black-letter inscriptions having been written by a Mr. West. The Gloria In Excelsis is broken into lines of convenient length, but instead of being arranged inscriptionally, so as to be central, each begins at the extreme left, and leaves off at hap-hazard, the remaining space being filled in by pattern after the fashion of the flourishes with which a clerk prevents any words being foisted into a short line. Still we will not be critical about such an instance of the triumph of colour. No one, we suppose, who looks at this, can fail to wish that the little circular window in the gable were away.

We now come to what is architecturally the most striking *morceau* in the church, we mean the pulpit. The official referees compelled Mr. Ferrey, for the additional security of the tower, to build a buttress projecting westward into the north aisle. This he has with great taste developed into a most striking feature. The western face is

panelled, and the lower portion is pierced with an arch forming the entrance into the pulpit; this is composed of a parallelogramic block of plain masonry, running into the nave at an angle of about forty-five degrees from the east wall-line plane, and containing a straight flight of steps. Upon this base the pulpit proper stands, the sides rising from it, and running up to the given height, so as to produce right-angled triangles, filled with panelling, of which the containing sides are parallel to the horizontal and vertical lines of the church. The front of the pulpit corbels out into a sort of three-sided oriel, so to speak, if that word can be used for what does not support any upper work. This oriel is very richly carved, too elaborately for it to bear being uncoloured,—the base of the corbel representing an angel, and the corbel itself being prolonged, while each face contains a niche in strong relief, with angels at the angles. The whole effect of this pulpit is very vivid and original, and bespeaks its purpose. It throws itself, as it were, into the midst of the people, and demands being filled by one who shall speak out his mind to them.

We cannot speak so highly of the font, although this also shows an originality of conception, not one however for which Mr. Ferrey is chargeable. It stands at the west end of the nave, to the south of the central alley, and is in itself a moderately-sized octagonal font, on a base of the same shape, carved with alternate groups and emblems. But round its stem, upon the base, are placed—not radiating from it, but projecting at all sorts of angles, so as to look natural—little stone figures of lambs lying down. The symbolism of this is obvious; but it is too material, a fault increased by the animals themselves being so very natural and woolly. We heard with pleasure a report, that the flat font-cover was to be replaced with a canopied one.

Against the east wall of the organ-chamber is placed a rich hanging, being the carpet of Tippo Sahib's tent, given by the Duke of Wellington.

All the windows are filled with painted glass. Those in the chancel and south chancel aisle, the west window, and the middle window of the south aisle, facing the porch, and reserved for the patron saint, are by Mr. Wailes. We are sorry to have to say that we can no more commend them as successful attempts on his part to carry out Middle-Pointed glass, than we can praise his treatment of the earlier style at S. Barnabas'. In both, the glass is thin and flat, and the drawing at once spiritless and affected. In S. Stephen's he has committed the error of mixing up subjects and figures in the same lights. The chancel contains figures of Our Blessed Lord and the Apostles, with groups from the New Testament; the west window, worthies of the Old Covenant; the south aisle window, S. Stephen and his history; and the chancel aisle, events connecting the life of the Blessed Virgin with the infancy of her Divine Son. The remaining windows are the work of Mr. Powell, the ground being stamped quarries, with S. S. and palms in yellow stain, and the borders and tracery of coloured Middle-Pointed patterns. We cannot allow that Mr. Powell has attained perfection. These windows, more than any others of his,

show a fault which we have long felt existed in his glass, that of unnatural luminousness, arising from the refraction incident to its mechanical production. Let any one look at a "Powell" window with a strong sun shining through it, and in place of the cool modified diffusion of subdued light, which real painted glass and old quarries produce, he will find his eye dazzled by a mass of luminous lines and specks. When we were last in S. Stephen's, the setting sun shining through one of the (ecclesiologically) north windows upon the opposite one, fell with so much force, as actually operating upon the optical accidents of the recipient window to change its colour, converting some blue in the border into light lilac. And it also paled Mr. Wailes' glass in the adjacent chancel aisle. We must also demur to the positive colours introduced by Mr. Powell, which are very poor, and *fade*. The red, if we may use a strong expression, actually looks blue. We are aware that we are in a great degree responsible for the introduction of stamped glass. We feel it therefore a duty we owe to truth, to own its success has not equalled our hopes. We still think the stamped *quarries* an useful expedient, and we should hope Mr. Powell would improve *this* manufacture, but we have always protested most strongly against anything but quarries being produced by this process. And we must deny that the defects of the stamping process are any excuse for the wretched colour of those portions of Mr. Powell's windows, which are of painted glass. He has no more excuse for bad colour than any other painter, and his colours are among the most unsatisfactory.

The tower rises well above the mass of the church, with a large four-light window facing the north, and two two-light windows in the belfry story, which rises above the roof-line. The spire, modified from an ancient example, is very rich with crocketed angle pinnacles, and intermediate ones bearing the statues of the Evangelists. The tower contains a peal of eight bells.

The chancel parapet is open, that of the nave solid and diapered. The schools adjacent, National and Infant, group prettily, the latter being the most successful design, from some neatly introduced wood-work. The feature of the former is a Middle-Pointed adaptation of the Haddon Hall turret.

The naves, both of S. Barnabas' and of S. Stephen's, are lighted by gas standards, branching out in the head, and made of brass, from Mr. Potter's workshops. In the former, there is a single row on each side standing under the arcade; in S. Stephen's, a double one, clear of the arcades, one row standing in the nave, and the other in the aisle. We should be curious to watch if the smoke will in time discolour the soffit of the nave arches at S. Barnabas'.

The ventilation of S. Stephen's is cumbrous, and from what we hear, we fear not successful. It consists of chimneys pierced in the grass-tables, and clandestinely opening into the church at the cills of the windows. The defect seems to be, that while the immission of fresh air is taken care of, the escape of the foul element is neglected. More æsthetically barbarous, but more practical, is the system at S. Barnabas', which is simply and actually to let the upper portion of the

painted windows of the clerestory swing open! How Mr. Bennett could have suffered such a contrivance astonishes us: though not so much as we are astonished at architects having taken so long to learn that ventilation need not of necessity take place through the windows, and that it need not, on the other hand, be concealed as if a thing to be ashamed of. We have seen the experiment of ornamental constructional ventilation tried with perfect success, both practical and æsthetic, in a church filled with painted glass, which had been previously remarkably deficient in this necessity. The plan was most simple: between each window is a buttress, each of these buttresses is now pierced in its east and west faces with channels meeting centrally, and from the junction another channel runs into the church, opening into it by a quatrefoil. This row of quatrefoils, with the shade they produce, is a positive ornament, as the ventilating openings can always be rendered; while the arrangement of the channels prevents the introduction of any stray light which can affect the painted glass. These openings are provided with shutters, to regulate the supply, while invisible openings in the roof afford an escape to the foul air. We most earnestly trust that the integrity of the clerestory of *S. Barnabas'* may be secured by some similar arrangement.

The great fault of *S. Stephen's*, both internally and externally, is the disproportionate lowness of the chancel compared with the nave, which gives it, particularly inside, too much of a country-church look. Outside, a lofty metal crest helps to palliate the mistake. This is more annoying, since it is of such satisfactory length; and it causes another collateral evil, that of bringing the windows, particularly the east window, too low. There is nothing in which we can better afford to improve on the Middle Ages, than in the height of the reredos. By a curious compensation, the chancel of *S. Barnabas'*, while it is too short, is yet, relatively to the nave, of a satisfactory height.

Service is said twice a day in *S. Stephen's*; but on visiting it one week day, we were sorry to see the fittings all in hollands. Such a Sunday religion device must inevitably throw a chill over the whole week-day worship. The absence of Holy Communion at the consecration was felt to be a great and real disappointment.

We have now, lengthily, and we trust dispassionately, described two churches most interesting in themselves, and interesting also from their proximity, both local and chronological, and their common object of being churches for the poor—splendid temples planted in squalid neighbourhoods. In coupling them together, we have done no more than we suppose every ecclesiologist who has visited them, has already mentally done. But we have no intention of pronouncing a verdict of absolute superiority in favour of one, or of the other. Each has its points of greater excellence, and each those faults in which it falls behind the other.

In ritual completeness, *S. Barnabas'* comes first; in architectural merit, *S. Stephen's*. The method of decoration employed in each, is such as its respective style would render likely. *S. Barnabas'* has de-



pended most upon the addition of colour, S. Stephen's upon the manipulation of its constructional elements; but neither of them is deficient in the other excellence.

S. Barnabas', as we have said, is built in First-Pointed. The reason for this selection as stated at its first onset, and repeated in the report circulated upon its completion, is that this is the style most suited to the poor man's church. Such a ground for the selection of a church's style, we have ever contended against. The external beauty of holiness ought to be objective, just as the inward grace is subjective. Besides upon its own line of argument, why is the poor man's church to be of the plainest style? We should have taken the opposite tone, and argued that, of all men he, whose own dwelling is mean and poor, has the greatest claim to richness and magnificence in the temple of The Lord. The wealthy and luxurious can better afford to leave their carpets and arm-chairs for a few hours in a plain church, than the inmate of a garret who has such scanty opportunities of drinking in the beauties of external art. But even assuming the truth of this view, it has been most effectually nullified in the carrying out. If First-Pointed be the most suited for the poor man's church, then the rich colours and fittings of S. Barnabas' are not appropriate. In truth, we cannot but imagine, from the merely external inspection which we have had of the progress of this great undertaking, that all this richness and completeness was a happy after-thought, and that the founder at first only contemplated what his earlier circulars alone gave us reason to expect, a solid and substantial building, of durable materials, with, may-be, accommodation for one or two clergy to say the service at a time. This hypothesis will explain the inadequate length of the chancel. In the meanwhile the scheme matured, but as will often happen, the founders clung to their original reason for the choice of the style without perceiving the gradually growing inconsistency.

We have headed this article with the name of a third church, likewise consecrated in June, S. Mary's, Crown Street, in the parish of S. Anne's, Soho. Being the adaptation of a conventicle of barbarous architecture, it cannot of course fairly enter into comparison with the two churches which we have just described.

The history of the building is most interesting. It was originally that well-known Greek church built at the end of the seventeenth century, from which Greek Street derives its name, as the following inscription over the west door testifies.

Επει στερηφι αρχος ανεγερθη ο ναος ουτος υπερ γενους Ελληνων. Βασιλευοντος γαληνα-  
τατου Καρολου του Βου' και ηγεμονευοντος του πορφυρογεννητου αρχοντος κυριου Ιακωβου.  
αρχιερατευοντος του αιδουσιμωτατου κυριου Έρρικου του Κομπτωου. δια δαπανης των  
ανωθεν και των λοιπων αρχιερων και ευγενων συνδρομης δε της ημων ταπεινοτητας Σαμου  
Ιωση . . . . . εκεινης νησου Μηλου.

It soon passed into the hands of French refugees, and then into that of various sects, and was on the point of being converted into a den of debauchery in the shape of a low dancing room, when it was purchased on faith by the incumbent of S. Anne's, and after being refitted by Mr. P. C. Hardwick, was solemnly dedicated in honour of S. Mary the Virgin.

At the period of its resumption by the Catholic Church, it no longer preserved those original arrangements which it must have possessed when fitted for the Oriental Liturgy. It was simply a large meeting-house, with galleries round three sides. Mr. Hardwick commenced by sweeping the whole area clear of pews. A sanctuary was procured by throwing back the central portion of the east wall into a passage which previously ran behind it in the adjacent house. Then the eastern portions of the side galleries were removed as far as the chancel line. A small but sufficient chancel was then enclosed by a low screen, leaving a space north and south, which have been filled with longitudinal benches, duly occupied by a volunteer choir. This screen is open in front, with gates. The antiphonal worship of the Church is provided for by the two prayer desks on each side of the chancel, each provided with stools for two clerks. These desks are judiciously, under the circumstances, made moveable, and simple, for regular stalls would not have suited the *motif* of the arrangement. The lessons are read from a simple lettern in the chancel. The chancel and sanctuary are carpeted. The latter rising duly, is fitted with a correctly vested altar on a foot-pace, with a credence on the north side, and two sedilia on the south. The dossel, of rich red velvet, is embroidered with a large cross in yellow silk. We think Mr. Hardwick has been very successful in his treatment of this. It is clear that an embroidered cross ought not to give the idea of standing upon anything, accordingly the four arms terminate alike. The remainder of the chancel is hung as high as the clerestory line with a rich red stuff, topped with a band bearing a legend. Above this line the wall is diapered, in the sanctuary with the monogram in yellow, on a ground of blue, in the rest of the chancel, with a simple diaper upon a sort of French grey ground.

The roof also of the sanctuary is coloured. In the centre of the chancel hangs a corona. The clerestory window on each side is filled with Mr. Powell's glass. The pulpit of wood, of a very simple design, stands against the most easternly gallery pillar on the north side. The floor is all fitted with open seats, with curved ends, a form selected by Mr. Hardwick to diminish the squareness of the whole aspect of the chapel, which regular bench ends would have increased. The font is simple and graceful. The four west clerestory windows contain figures of the Evangelists, by Mr. Powell.

At the east end of the roof a large effective metal cross has been placed.

We have been minute in our description, because we think this church an instance of very successful adaptation through simple agencies. In its moral aspect, moreover, it is very interesting, not to talk of the antiquarian associations connected with it. It is a new bulwark of the faith planted, like the more sumptuous churches we have described, in a poor demoralized neighbourhood. And its founder has determined that it shall be a missionary church. In two small rooms under the same roof the minister lives, while some outbuildings adjacent have been converted into a school. The daily services too are at the unfashionably practical hours of a quarter past six in the morning, and half-past eight in the evening, and are, we hear, thronged by the

poor. Holy Communion, we need not say, is celebrated on each recurring Sunday; nor was it omitted, we are glad to say, at the consecration.

It is now time for us to conclude. May the poor of London long have cause to bless the three Saints' days of June, 1850; and may these three temples, then rendered to the service of our dear English mother, long remain to verify the saying of the wisest of men, "a threefold cord is not quickly broken."

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### BIERS AND HEARSEs.

We proceed to lay before our readers some of the results of our inquiries on this subject: and we think it better, at this stage, to give the facts as they come to hand, without troubling ourselves as to the arrangement. We may probably have a future opportunity of attempting something like a more complete essay on the topic.

And first as to Devonshire.

"I think it will be found," says the Rector of a parish in central Devon, "that the bier is used in nearly all the agricultural parishes around us: and that, in almost all cases the bier is in existence, though unused."

Another correspondent from the same county writes:—

"The parish of Morchard Bishop, in which I reside, is large, poor, and agricultural. The bier is in constant use among us, and its omission is a most remarkable thing, unless the person buried is under ten years of age. The sexton carries it to the house for 1s. in the 'country,' and 6d. in the 'town.' The bier is always *carried on the shoulders*. There are no straps for it; and four bearers are found sufficient. Webbing, such as is used for saddle girths, is employed for letting the coffin down into the grave. There is only one bier belonging to the parish. Its weight is about 40 lbs.

"Gabled coffins are occasionally made for those who, in the phrase of the village carpenter, are "bettermost sort of people, and like things done in the old-fashioned way." An aged farmer's wife has just been buried in a gabled coffin, the work of this carpenter, for the very reason I have just given in his own words. I inclose a sketch of this coffin. The shape at the sides is the same as a flat-lidded coffin would be." (We need hardly observe on the great difficulty this must have occasioned in the lid.) "It was made of oak, very nicely polished. The breast-plate of the usual lacquered metal, and the crest of the same, form, unconsciously to the workman, a figure much resembling a cross. The cost was 35s., which is the same as an ordinary coffin, though the 'crest coffins,' as they are termed here, are more difficult to make.

"'Lich path' and 'lich gate' are every day terms here.

"I enclose a rough sketch of the bier and hearse, which opens with

a hinge, being secured by a peg when shut down. The coffin has to be lifted up, and out of our bier, as its upright sides are immoveable ; but in a neighbouring parish similarly circumstanced, the bier is so constructed that one side lets down, at the grave, which is obviously more convenient than ours. I have now only to add, that the use of the bier is universal in the rural parishes which surround us."

Again :—

"The only town where it really is in constant use for all who cannot afford a hearse, is Exmouth, which is full two miles distant from the mother church and churchyard at Littleham.

"It is also in use at Branscombe, a small village near Sidmouth ; but whether constantly or not I am not aware.

"It is in use at Salterton, a large village, which, like Exmouth, is two miles from the mother church and churchyard at Budleigh. The bier is of course kept at the parish churches, of both Budleigh and Littleham. The bier is in use at Bicton, a small agricultural parish close to Budleigh.

"At Broadhembury, a large agricultural parish fourteen miles from Exeter, it is in constant use ; while in Payhembury, the very next parish, it is disused. These two parishes are near to Honiton.

"A bier exists at Awliscombe, which is beyond Honiton to the east, but whether used or not at present I cannot say. It was in use four or five and twenty years ago.

"The rural dean of the deanery of Torrington informs me that the bier is not in use in any of the parishes of his deanery, though it may exist in a few, too much decayed to be of use. He mentions this being the case at Iddesleigh, a small agricultural parish. The deanery of Torrington is a very poor and ignorant district generally ; it is almost incredible that, when the present rural dean succeeded to that office, scarcely any of the parishes possessed the commonest black cloth pall."

What follows is extremely important :—

"Perhaps I ought to specify that these Devonshire biers seem to be universally *made with a hearse* : they seem also to have been universally employed, till either niggardliness prevented new ones from being made, or the vicinity of some town caused the fashion of a town to be followed. Their convenience is generally acknowledged. I cannot hear of any pall differing from the ordinary black cloth one. When the funeral is that of a child, a white sheet is in use in this parish."

Another informant says :—

"In the parish of Harpford a bier is used for bringing corpses to the churchyard, in all cases, excepting those of young children, and those of persons in the immediate vicinity of the church. What the weight of the bier may have been I cannot say ; but it is certainly cumbersome and heavy. It was always borne on the shoulders. Harpford is a small agricultural parish.

"A few years ago, it was a common practice for the singers to precede the corpse from its late home to the churchyard, singing at intervals verses of some psalm.

"In the parish of Bradninch there is a bier in common use. The

corpse is brought to the churchyard and *there* placed on the bier, and so carried into church and to the grave."

A clergyman in North Devon writes:—

"I find there is a bier at Northam, but it is never used; in the same parish, also, gabled coffins are often made.

"Mr. Woolcombe, of Highampton, remembers when the bier was used at Northam for funerals; it must have been forty years since.

"In the Channel Islands," we are informed, "the dead of those descended from the English are carried on the shoulders by bearers. The original Guernseyans of Norman descent are carried by hand."

At Lenham, in Kent, are three remarkable biers, with hearses, there called *hoops*. The largest, which is very seldom required, we did not weigh; the middle-sized bier weighs 41 lbs., and the small one 31 lbs. The hearse is literally composed of hoops, and therefore exceedingly light; and where any difficulty arises from the weight of such a hearse as we have given in the *Instrumenta*, we should recommend the adoption of the Lenham plan. The middle-sized bier is 9 ft. from end to end of the handles, the breadth is 2 ft., the hearse is 6 ft. long, and 1 ft. 10 in. high. At Ashford, in Kent, the bier is used, but the hearse, so far as we can discover, neither in that nor in any of the neighbouring parishes.

In an ecclesiological tour we lately made in Pembrokeshire, we observed the use of the bier almost universal. In two parishes, Llansadun-nen and Marros, near Llaugharne, in Caermarthenshire, we observed a very perfect hearse, made on the hoop principle. We could not learn that the hearse was there called by any distinctive name, whether in English or in Welsh.

A Yorkshire correspondent writes,—

"In Yorkshire, as far as I can learn, a great prejudice exists against biers. I have known two other parishes (he had referred to his own) where the patrons have tried to introduce the use of, and have given, palls and biers, and still the people have the greatest reluctance to adopt them. But I feel sure they will in time, and with kind management, see how preferable this mode of bearing must be. At the same time, some means must be found out whereby the weight, 36 stone, (the writer must mean pounds) can be lightened."

In conclusion we may mention the fact, that a bier, hearse, and pall of the *Instrumenta* pattern having lately been presented to an almshouse, the vicar of the parish refused to admit any but the ordinary pall to enter his churchyard. A legal opinion was obtained from Doctors' Commons by the donor, and as it was to the effect that the incumbent of the parish could not legally object to such a pall, the opposition to its employment was withdrawn.

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SCOTCH PRAYER BOOK; MR. TROLLOPE'S LITURGY OF  
S. JAMES; AND MR. NEALE'S TETRALOGIA LITURGICA.

*The Book of Common Prayer and administration of the Sacraments, and other rites and ceremonies of the Church, according to the use of the Church of Scotland.* Edinburgh: Lendrum and Co., 1849.

*The Greek Liturgy of S. James, edited with an English Introduction and Notes, &c., by the Rev. W. TROLLOPE, M.A., Pembroke College, Cambridge.* Edinburgh: T. and T. CLARK. 1848.

*Tetralogia Liturgica; sive S. Chrysostomi, S. Jacobi, S. Marci divinae Missæ, quibus accedit Ordo Mozarabicus. Recensuit, parallelo ordine digessit, notasque addidit Joannes M. Neale, A.M.* Londini: impensis Joannis Leslie. 1849.

OUR readers will probably before this have been shocked to read the accounts of the late proceedings of the diocesan synod of S. Andrew's. The majority of those present, directed by a late English priest, a comparative stranger to the diocese,—we may add, a complete stranger, as his proceedings show, to liturgical offices,—passed what amounted to a vote of censure on their bishop, one of the oldest prelates in Christendom, and one who for learning and character need shrink from a comparison with none. And this because he has authorised an edition of the Scotch Prayer Book, with the traditions of that Church put into rubrics. For our own parts, and we are only expressing the feelings of hundreds and hundreds of English Churchmen, we beg leave to offer our thanks to Bishop Torry for the service he has rendered to us, as well as to the ungrateful members of his own Church; and we trust that he will not for a moment be shaken by the impotent and Erastian threats launched against the clergy who shall employ *the* Scotch Prayer Book,—for *the* Scotch Prayer Book it is,—so as to withdraw a book, the best beyond all comparison which the reformed Churches of England or Scotland have yet seen. We do not say that it is perfect; we are sure its authorizer would not say so; but he was not compiling a new office, merely resuscitating an old one; and for its excellence, we owe a deep debt of gratitude to the great men of the Scotch Church who, by tradition from Laud, have handed down to the present day the rites which we are about to review. We shall confine ourselves to the liturgy alone; as that is not only the point of attack, but that in which the Scotch principally excels the English Prayer Book.

It commences, indeed, with the Commandments; but instead of these the priest at his option may use the summary of the law,—our LORD's declaration of the first and great commandment, and the second, which is like unto it. And, instead of the Collect for the Queen, utterly misplaced here, this collect, "O Almighty LORD and Everlasting God," may be recited.—The collect for the day and the epistle and gospel follow. Before the latter, *the people shall devoutly sing or say*, "Glory be to Thee, O God." At the conclusion of the gospel, the priest is to say, "Here endeth the holy gospel." This is a mistake; these words

ought not to be repeated, (and are not in our Prayer Book), because, as ritualists teach us, the gospel has its proper end in the Creed. Then the people say, "Thanks be to Thee, O LORD, for this Thy glorious gospel." After the Nicene Creed and the sermon, we have the proclamation for the departure of non-communicants,—wanting in the English and Roman offices. Of course, if they are to go, it is well that there should be a general notice to this effect. But the true theory, we need not say, implies their presence, and it is a false analogy which would compare the Scotch proclamation with the expulsion of Catechumens in the primitive office. But even from this, their gross ignorance is made manifest, who call the Scotch office "Popish," when our own is so much more so. The exhortation comes next, thus preceding the offertory. At its conclusion, the priest or deacon says, "*Let us present our offerings unto the LORD with reverence and godly fear*": and while the people offer, certain passages from holy Scripture are read, as in our Church, though not precisely of the same selection. In setting the alms on the altar, the priest says,—"*Blessed be Thou, O LORD GOD, for ever and ever; Thine, O LORD, is the greatness, and the glory, and the victory, and the majesty; for all that is in the heaven and in the earth is Thine: Thine is the kingdom, O LORD, and Thou art exalted as head above all: both riches and honour come of Thee, and of Thine own do we give unto Thee.*"

That done, the Anaphora begins. *The Presbyter shall then offer up and place the bread and wine prepared for the Sacrament upon the LORD's Table, and shall say,*—"The LORD be with you." *Answer,*—"And with thy spirit." Thus the *Dominus vobiscum*, so unaccountably omitted in the English liturgy, is again restored. What follows, is the same as our own office up to the prayer of consecration, which thus commences,—"*All glory be to Thee, Almighty GOD, our Heavenly FATHER, for that Thou of Thy tender mercy didst give Thy only SON JESUS CHRIST, to suffer death upon the Cross for our redemption, . . . Who by His own oblation of Himself once offered, &c.*—a perpetual memorial of that His precious death and Sacrifice, until His coming again; for in the night that He was betrayed, He took bread, &c."—as in our office to the end of the prayer of consecration.

That finished, the *oblation* follows.—And here we need not say, the English liturgy absolutely departs from all primitive use and Catholic consent by its omission.

"Wherefore, O LORD and Heavenly FATHER, according to the Institution of Thy dearly beloved SON our SAVIOUR JESUS CHRIST, we Thy humble servants do celebrate and make here, before Thy divine majesty, with these Thy holy gifts, WHICH WE NOW OFFER UNTO THEE,—[the small capitals are in the original,]—the memorial Thy SON hath commanded us to make; having in remembrance His blessed passion and precious death, His mighty resurrection and glorious ascension; rendering unto Thee most hearty thanks for the innumerable benefits presented unto us by the same."

This, we need not say, is almost word for word from the ancient offices. S. Chrysostom,—*μεμνημένοι τοίνυν τῆς σωτηρίου ταύτης ἐντολῆς, καὶ πάντων τῶν ὑπὲρ ἡμῶν γεγενημένων, τοῦ σταυροῦ, τοῦ τάφου, τῆς*

τριμέρου ἀναστάσεως, τῆς εἰς οὐρανοὺς ἀναβάσεως, τὴν ἐκ δεξιῶν καθέδρας, τῆς δευτέρας καὶ ἐνδόξου πάλιν παρουσίας,—ἐκφώνως—τὰ σὰ ἐκ τῶν σῶν σοὶ προσφερόμεν κατὰ πάντα καὶ διὰ πάντα. S. James,—μεμνημένοι οὖν καὶ ἡμεῖς οἱ ἁμαρτωλοὶ τῶν ζωοποιῶν αὐτοῦ παθημάτων, τοῦ σωτηρίου σταυροῦ, καὶ τοῦ θανάτου καὶ τῆς τριμέρου ἐκ νεκρῶν ἀναστάσεως, καὶ τῆς εἰς οὐρανοὺς ἀνάδου, καὶ τῆς ἐκ δεξιῶν σου τοῦ Θεοῦ καὶ Πατρὸς καθέδρας, καὶ τῆς δευτέρας ἐνδόξου καὶ φοβερᾶς αὐτοῦ παρουσίας . . . . . προσφερόμεν σοι, Δέσποτα, τὴν φοβερὰν ταύτην καὶ ἀναιμάκτον θυσίαν. So the Armenian—(we quote Mr. Neale's translation)—which still more closely resembles the Scotch,—“ We now, O LORD, in obedience to this commandment, performing the salutary mystery of the Body and Blood of Thine only begotten SON, commemorate His sufferings for our sakes; His crucifixion which He underwent while alive; His three days' burial, His blessed resurrection, His ascension as of a GOD; Who sitteth, O FATHER, at Thy right hand: we also confess and bless His awful coming again.” The Coptic liturgy called from S. Basil, which we quote from the same source: “ We commemorate His holy passion, His resurrection from the dead, His ascension into heaven, His session at Thy right hand, O FATHER, His second most glorious and terrible advent from Heaven, and we offer to Thee these gifts of Thy good things, for all, of all, and in all.”

The oblation in the Scotch Prayer Book is, according to all ancient precedent, followed by the invocation of the HOLY GHOST. It is conceived in these words,—“ And we most humbly beseech Thee, O merciful FATHER, to hear us; and of Thy Almighty goodness, vouchsafe to bless and sanctify with Thy Word and HOLY SPIRIT these Thy gifts and creatures of Bread and Wine, that they may become the Body and Blood of Thy most dearly beloved SON.”

Now, whoever, in the face of this invocation shall call the Scotch liturgy “ Popish,” or Romanising, must make his choice between the imputation of gross ignorance or deliberate mis-statement. There is no *tertium quid*. It is well known that, whatever the early Roman liturgy may have had, not only does the present Latin Church omit the invocation of the HOLY GHOST after the words of institution, but that most of her canonists pronounce it a *detestandus error* to affirm, as the Scotch Church affirms, that the change is not wrought, or not completely wrought, till after the invocation. The eastern and western communions very nearly came into collision on this point at Florence. “ No one ever dreamed,” says Mr. Neale in his Introduction to the History of the Holy Eastern Church, “ of charging this most ancient rite with error, till John Turrecremata brought forward such an accusation at the Council of Florence. ‘To pray,’ said he, after the words of institution that the elements may become the Body and Blood of CHRIST, is to deny any transmuting efficacy in our LORD's own words.’ The Greeks seem to have been rather puzzled by the objection. They were then, as always, quite averse from scholastic disquisitions; and had probably never very distinctly settled in their own minds at what precise moment the act of consecration was consummated. They, protested, however, most earnestly, that they regarded our LORD's own words with as much reverence as the Latins themselves; and there they



might have been content to leave the matter. But Bessarion and five prelates with him, without consulting the patriarch, or any other person, drew up a confession of faith, exactly in accordance with the views of John Turrecremata, and the Latin Church. On this, the emperor, John Palæologus, and the other prelates, applied to Mark of Ephesus, the great and very learned champion of Oriental orthodoxy, for his decision on the point, and he drew up a short tract, with the design of showing that the validity of the Eucharist depended as well on the words of invocation, as on those of institution. Turrecremata rejoined that this was heresy; and strenuously endeavoured that the contrary doctrine should be taught in the definition of faith then about to be promulgated by the Council. But Pope Eugenius, with great moderation, refused to open out another dispute: the definition was made without any reference to this point, and it has never since been involved in any public disputation between the Churches. But from that time to this, there have not been wanting some violent Roman writers, which have attacked what they have been pleased to call the Greek heresy on this point."

It can hardly be necessary for us to quote examples of this invocation.—S. Chrysostom:—*καὶ κατὰπεμψον τὸ Πνεῦμά σου τὸ Ἅγιον ἐφ' ἡμᾶς, καὶ ἐπὶ τὰ προκείμενα δῶρα ταῦτα . . . καὶ ποιήσον τὸν μὲν ἄρτον τοῦτον τίμιον σῶμα τοῦ Χριστοῦ σου . . . τὸ δὲ ἐν τῷ ποτηρίῳ τοῦτον τίμιον αἶμα τοῦ Χριστοῦ σου . . . μεταβαλὼν τῷ Πνεύματί σου τῷ ἁγίῳ.* S. James:—*ἵνα ἐπιφοιτήσαν (sc. τὸ Πνεῦμα) τῇ ἀγίᾳ . . . αὐτοῦ παρουσίᾳ ἀγιάσῃ καὶ ποιήσῃ τὸν μὲν ἄρτον τοῦτον σῶμα ἁγίου τοῦ Χριστοῦ σου—καὶ τὸ ποτήριον τοῦτο, αἶμα τίμιον τοῦ Χριστοῦ σου.*—There is authority, as in Coptic S. Basil, and S. Gregory, for the union of both species in one clause, as in the Scotch office, but we confess that we wish that, in the phrase, "to bless and sanctify with Thy Word and HOLY SPIRIT" the part in italics had been omitted.

The prayer "We earnestly desire Thy Fatherly goodness," &c., then follows, in its proper place, and not dislocated as in the English liturgy, with the necessary alteration of "*all we, who are partakers of this Holy Communion,*" into "*whosoever shall be partakers of this Holy Communion,*" and adding, "*may worthily receive the most precious Body and Blood of Thy SON JESUS CHRIST, and be filled with Thy grace and heavenly benediction, and made one Body with Him, that He may dwell in them and they in Him.*"

Here, in the great liturgies, the general intercession for quick and dead followed. And accordingly the Scotch office proceeds. "*Let us pray for the whole state of CHRIST'S Church,*"—thus omitting the Genevan additions made in the second prayer book of Edward VI.

The prayer itself is to all intents and purposes that of the first Prayer Book of Edward VI. Then the priest says,—"*As our SAVIOUR CHRIST hath commanded and taught us, we are bold to say.*" "OUR FATHER," &c. The present English office shares the unenviable singularity with the Ethiopic, of postponing the prayer for that Daily Bread, which is the highest sense of the petition, until after it has been received. After this follows, "Ye that do truly,"—the Confession,—the Absolution,—the "comfortable words," and the prayer of humble access.

The first Prayer Book of Edward VI. is followed in the words of reception, to the exclusion of that mournful addition,—(the only clause in the second Prayer Book) “Take and eat this.” The communicant answers, “Amen.” And instead of the English rubric, “*When he delivereth the Bread to any one,*” we have the more appropriate,—“*When he delivereth the Sacrament of the Body of CHRIST to any one.*”

If the consecrated elements fail, the *whole* prayer of consecration, down to the end of the invocation, is repeated, and thus that startling English departure from primitive practice is avoided,—the consecration of our LORD’s Body without His Blood, or *vice versâ*.

At the end of the Communion, the priest says, “*Having now received the precious Body and Blood of CHRIST, let us give thanks unto our LORD God,*” &c. And then follows the collect of thanksgiving, the *Gloria in Excelsis*, and The Peace of God.

There are two or three most important rubrics. The first is :—“It is customary to mix a little pure and clear water with the wine in the eucharistic cup, when the same is taken from the prothesis or credence, to be set on the altar.” (We may observe that the *Lord’s-table* disappears here, as through the whole office, to make way for the more appropriate term.)

Again, the harsh rubric which forbids us to celebrate with only one communicant, except in instances of plague, sweat, &c., is thus rendered,—“In cases of necessity, not otherwise, the priest may celebrate the holy communion, though there be but one person to communicate with him, but it is desirable that there should not be fewer than two besides himself, according to that promise of our Blessed LORD,—‘Where two or three,’” &c.

A rubric, the importance of which it is not easy to over-rate, is that which provides for the reservation of the consecrated gifts for the sick. The Scotch Church allows, indeed, private celebration, but reservation is what she prefers.

The arguments in favour of reservation are :—

1. It is the primitive way of administering the Holy Eucharist to the sick. It is worse than folly to deny that the English use, though tolerable, is a departure from the early practice to which our divines are always referring, when it makes for themselves.

2. It prevents the abuse of a priest being compelled to celebrate twice or oftener on the same day. This is far opposed to primitive notions of the Oneliness of the Sacrifice. That it is contrary to Roman rule, we all know. And hear one of the great modern canonists of the east: “*διὰ τὸ ἐνιαῖον τῆς θυσίας μίαν μόνην Λειτουργίαν συνηθίζει ἡ ἀνατολικὴ ἐκκλησία εἰς κάθε Ναόν, καὶ μίαν μόνην Λειτουργίαν εἰς πᾶσαν ἡμέραν.*” Is it not strange that those who exclaim against Rome for allowing more than one altar, should defend England for allowing more than one celebration?

3. It prevents the irreverence almost inseparable from consecration in private,—and so often in so miserable,—bedrooms. If we had our portable altars, &c., these objections might somewhat vanish; but when, as matter of fact, half our priests would not dream of vesting for a private celebration, it seems a point of great moment.

4. The irreverence necessarily attaching to a priest's being called away at a moment's notice, to the highest priestly act, without the possibility of preparation, from a meal for instance. And we need scarcely observe that this applies more strongly in the case of married priests.

5. The loss of time when a man, perhaps for the first time, desires, in almost the article of death, to receive his Lord's Body and Blood.—This was brought out in a very plain and practical manner, by a writer in a late number of the "Christian Remembrancer," when treating of the ravages of the Cholera at Leeds, during the whole of which visitation he had been actively employed as a parish priest in a poor district.

6. The fact, that where the blessed sacrament is reserved, a sick man is not precluded from the viaticum because a deacon only happens to be accessible.

The Scotch office of the reserved gifts commences rather abruptly with the words, "*As our SAVIOUR CHRIST hath taught,*" &c., and so continues to the end. The curate is to communicate himself, unless he has previously done so that day.

We have one word more to say on Reservation. The Rev. Charles Wordsworth, in an attack made by him on his venerable bishop, which we will not trust ourselves to characterize, objects to the practice, because it is opposed to the 28th English article. Now, we are not concerned to defend this article, but it certainly does not forbid Reservation. It simply says that it is not done by CHRIST's ordinance; and who ever said that it was? But what if the English article had forbidden it? Reservation was used by the Scotch Church long enough before the articles were intruded on it as the price of toleration, as a civil act at ordination, by the English State. The then prelates of the Scotch Church submitted; but surely in doing so, they submitted rather to a tolerable stretch of civil power than as meaning so to receive any doctrinal statement in them as to give up the doctrine of the Church of which they were chief pastors. But we shall not argue this matter with Mr. Wordsworth; he has put himself, so far as the *Ecclesiologist* is concerned, out of the pale of controversy, by one of his objections to this Prayer Book; that its title is illegal, because the establishment is legally the Church of Scotland! A hundred years ago, Mr. Wordsworth would have found it illegal to attend a Scotch church,—fifteen hundred years ago to attend Christian worship: are we to accept the inference? But we certainly shall not condescend to attack one who can thus write.

"*Multo majoris alape mecum veneunt.*"

We are however concerned, we confess it, most deeply concerned, that the House of Bishops should have repudiated the Prayer Book we have been noticing. A Catholic liturgy is the *Articulus stantis aut cadentis Ecclesie*: and here it was, almost in perfection\* as to essentials. If English priests elevated to the Scotch Episco-

\* Almost the only liturgical faults of moment are, the selection of a substitute for the commandments instead of the initial hymn or introit, and the misplacement of the Gloria in Excelsis after the Anaphora.

pates are taking their national prejudices with them; if Bishops, who profess to admire the simple plan of having no Archbishop, pay a deference more than archiepiscopal to Lambeth and Fulham, what can they hope, *what do they deserve* but to be regarded by the Scotch nation as intruders and aliens? Let them fall back, not on great men in England, but on their national rites, their national Church, above all on that fuller statement of the Catholic faith which they are privileged to use. They are not fettered by the State; and with the privilege they have the responsibility of freedom.

We challenge any of those who impugn the Scotch Office, to contradict these four propositions:—

1. The Scotch Office is a far closer approximation to Primitive Liturgies than is the English.

2. The English Office is far more like the Roman Mass than is the Scotch.

3. The English Liturgy has retained, to a far greater extent than the Scotch, a corruption long since abrogated by the Roman Church, namely the Dry Office.

4. In the one point of importance in which the Scotch and Roman agree in varying from the English Liturgy,—Reservation, they are right, and we are wrong.

We beg most respectfully, in concluding this part of our paper, to express our thanks to Bishop Torry for the service he has rendered his Church and our own, and for the firmness with which he still authorises the true transcript of the traditions of the Scotch Church. And we would also thank the minority in the Synod of S. Andrew's who were found faithful to their bishops and to their Church. Two of them at least are members of our society; and we rejoice that they then did their duty.\*

We trust that with policy as wise as the truthfulness would be righteous, the Scotch bishops will declare that, though for the sake of weak brethren, they may yet awhile tolerate the Anglican office, this, and this alone, is *the* Scotch Prayer Book, and this, and this alone, they will recommend to Scotch congregations.

Having been led, by the discussion of this Scotch Prayer Book, to enter at some length on ritual subjects, we may as well add (what we ought to have done long before) a brief notice of the two other important works, the titles of which we have placed at the head of this article. It is a very significant circumstance that a Scotch publisher, and not (we believe) in the communion of the Church, should have undertaken such a work as "The Greek Liturgy of S. James," and it is no less a proof of the growing interest in ritual studies which characterizes our time that the work should have had Mr. Trollope for its editor. But not only on these grounds do we welcome this "Liturgy of S. James," but especially because the way in which the work is executed, is such as to make it a very useful guide to any tyro in liturgical literature. Not so with the *Tetralogia Liturgica* of our friend and fellow labourer Mr. Neale, which is designed for a higher class of

\* We must not fail to notice the great care with which Mr. Lendrum, the publisher, (with whom it has clearly been a labour of love,) has produced the extremely well printed book which we have been noticing.

students, and a main fault of which (if it be a fault) is, that it presupposes a higher amount of knowledge than is generally possessed.

But, to give a general idea of the contents of these volumes respectively. Mr. Trollope has published the Liturgy of S. James, in Greek, with copious explanatory notes; an Introduction; and an Appendix, comprising a Latin version of the Syriac Liturgy of S. James, and the *Primitive* Liturgy of S. James, in Greek and English, printed in parallel columns.

Mr. Trollope, we perceive, adopts the common division of existing ancient liturgies into four families:—the Antiochene, the Alexandrian, the Roman, and the Gallican, deriving their authority respectively from S. James, S. Mark, S. Peter, and S. John. Mr. Palmer has made this familiar to all theological students. Mr. Neale, in his preface, adds a fifth family,—the Oriental, derived from S. Thaddeus, not the apostle, but one of the Seventy. This is a question to which Mr. Neale's just published volumes—the "Introduction to the History of the Holy Eastern Church"—must lead us to recur. In his Tetralogy, he adds, "Nec ideo ab apostolis quorum præ se nomina ferunt compositas fuisse asserere ausi fuimus: at traditionem ab iis receptam servasse et amplificavisse, veluti, melodia eadem manente, innumerae inde possunt oriri harmoniæ inflexiones."—Præfat. p. 25.

There are some errors and some blemishes in Mr. Trollope's volume which it is our duty to point out. For instance, he calls S. Leo "The great opponent of the Nestorians," (p. 9). At p. 3, he permits himself to speak of the apostles as "after the day of Pentecost" having "moments of excitement." At p. 29, we are informed that "it was not until after the Council of Constantinople, (A. D. 381) that Theodorus (?) fully established the Catholic doctrine of the Trinity." How Mr. Trollope can imagine that the *Kύριε εὐλόγησον* of the deacon is an address to God, and not to the priest, (p. 34) in spite not only of the translation (which he notes) of Rattray and Brett, but the analogous *Jube domne benedicere*, we are at a loss to conceive. In a note to page 61, Mr. Trollope, after Renandot, supplies a well-known ellipse—*τὰς τρεῖς*—in a rubric to the Liturgy of S. Mark, with the words *εὐχάς*. Mr. Neale, however, in a note to the Tetralogia, (p. 236), shows we think that three *troparia*, not three prayers, must be here understood.

Mr. Trollope should have marked the Anaphora as beginning at *Εἰρήνη πᾶσιν* (p. 65), not at the *Ἀνω σχῶμεν*. We are glad to read (p. 76) with reference to the mixed cup the author's opinion that "although the Church of England, in the exercise of an authorised discretion, has seen fit to discontinue the mixture, she passes no condemnation upon it, nor does she even forbid it." But surely we might have expected of a ritualist the expression of a wish for the authorised revival of so significant a rite. In his discussion of the oblation (p. 79), we find several low and erroneous statements of doctrine, against which we must in passing earnestly protest. And there are other places in which the defence of our own Communion Office has led Mr. Trollope to adopt very meagre and unsatisfactory views. Let us hope that these things, and other blemishes which we have passed over, may be rectified in a new

edition, or in the publication of some other ancient liturgies, which we hope Mr. Trollope may be encouraged to effect by the success of the work before us.

The *Tetralogia Liturgica* consists of the Liturgies of S. Chrysostom, the Mozarabic, of S. James, and of S. Mark, printed in parallel columns, and parallelized as far as possible throughout, with an introduction and notes, in Latin. To our own minds, the main value of this volume is the clear and scholarlike edition it presents to us of these liturgies: the parallelism, in spite of a very ingenious defence in the preface, appears less successful. It is clear, as indeed Mr. Neale allows, that the parallel arrangement adopted by Keeling, Maskell, Cardwell, and Daniel, exceedingly useful as it is in a limited application, is scarcely *ad rem* when used as a precedent for parallelizing the Oriental Liturgies, taken as a whole. We should have thought it would have been best to give each Liturgy in its separate and consecutive form; and then, in a series of dissertations, to have parallelized the various parts which are common to all. But we have no wish to complain, when there is so much in this most creditable volume to command our respect and gratitude, and we will conclude this paper with Mr. Neale's final apology for the columnar arrangement of his text. "*Quod si parallelismus mancus et imperfectus alicubi videatur, rei ipsius difficultates, et plus una vice hoc solum mihi fuisse reliquum, e duobus incommodis minus eligere, meminerit lector.*"

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#### A PLAN FOR A BURIAL GUILD, AND PRACTICAL IMPROVEMENT IN FUNERALS.

It is proposed to establish a church guild, or brotherhood, of which the object is the glory of God by a religious care and reverence in the Christian burial of those mortal remains which shall be one day raised in glory, as well as by some attempt to discharge one of the corporal works of mercy, that of burying the poorer members of CHRIST.

With this view it is suggested that a Brotherhood be established, to consist of ——— members, and to be called

That each member contribute 10s. (?) per annum.

That for every ten members, one poor person be buried at the expense of the Guild.

That at the burial of any member of the Guild, a certain proportion of the remaining members oblige themselves to attend as mourners.

That the officers of the Guild shall be entrusted with the sole charge of the funerals of the brethren.

That every member of the Guild on his admission bind himself that his own funeral, and that of his own family, or household, (as far as may be practicable,) shall be conducted by the officers of the Guild, and that he leave written instructions to his family or executors, to that effect.

As a provisional arrangement, it is asked that persons favourable to the principles embodied in the preceding sketch, forward their names to the Rev. B. Webb, Brasted, Seven Oaks; the Rev. J. M. Neale, Sackville College, East Grinstead (Secretaries of the Ecclesiological Society); Rev. W. Scott, Hoxton; A. J. B. Hope, Esq., M.P., 1, Connaught Place; Robert Brett, Esq., Stoke Newington; who particularly invite any practical hints and suggestions with reference to the objects which they desire to promote.

Until further arrangements now in progress can be perfected, it may be stated that funerals, under some general superintendence, will be conducted by Mr. John Adams, Albion Road, Stoke Newington, at least in the way of providing suitable coffin, with metal-work, bier, hearse, &c.

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### ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY.

MEETINGS of the Committee of this society have been held on June 12, and July 20, and were attended by the President, Mr. Bevan, Mr. Dickinson, Mr. Forbes, Mr. France, Rev. T. Helmore, Mr. Hope, Mr. Luard, Rev. W. Scott, Rev. B. Webb, Mr. Wegg-Prosser, and the Hon. and Rev. R. W. Sackville West. T. Cundy, Esq. jun., Architect, J. G. Hubbard, Esq., and Sir Francis Scott, Bart., have been elected ordinary members.

In a letter of thanks for the society's grant to Sydney cathedral, the Rev. G. Gilbert called attention to some glass missing within the last twenty years from Canterbury cathedral.

A grant of £5. was made in aid of the fund for a testimonial to the late Dean of Hereford, by filling with stained glass the eastern windows of the Lady chapel, and if possible finishing that part of the cathedral.

It was also resolved, in token of approbation of Mr. Carpenter's designs for restoring the round church of S. John, Little Maplestead, to undertake the coloured ornamentation of one bay of the nave; or, in the event of the works not proceeding so far, some equivalent decorative work.

An account of the discovery of some Romanesque portions in the present church of S. Nicholas, Aberdeen, by Mr. G. J. R. Gordon was submitted; and some corrections and additions to the "Handbook of English Ecclesiology" were received from Mr. J. J. Rogers, of the Temple.

It was agreed that the publication of the number of the *Instrumenta Ecclesiastica* due in July, should be deferred till September; and the Committee, with the assent of Mr. Butterfield, resolved in future to invite drawings of details, &c., suitable to the series, from any quarter,—especially from the professional members of the society, and to adopt any that might appear likely to be useful. An advantage of this plan would be, it was thought, that it might bring the skill of younger architects more under the notice of the committee.

A formal letter of thanks, for advice and plans received, was sent to the society from the rector, churchwardens and vestry of S. James the Less, Schuylkill, near Philadelphia, accompanied by a letter from Mr. R. Ralston.

The probable use of, and the best way of retaining, a curious opening (neither door nor window) discovered, in the course of the works, under the easternmost window of the north wall of the north aisle of the nave of Sherborne minster, was discussed; in connexion with letters and a tracing forwarded by Mr. Carpenter.

After some discussion, it was agreed to add certain additional members to the committee, who need not of necessity be members of the society, for the exclusive consideration of musical questions; and the Rev. J. L. Crompton, W. Dyce, Esq., R.A., and Sir John Harrington, Bart., were so appointed. The Rev. T. Helmore accepted the office of honorary secretary of the committee of music. It was resolved to enter into communication with M. Clement, of Paris, distinguished for his knowledge of musical archæology.

A careful report was presented by the sub-committee appointed to consider the financial circumstances of the *Ecclesiologist*: and the sub-committee were requested to continue their labours, with a view, if possible, to the issue of the Magazine, in return for their subscriptions, among the paying members.

A fit person having been found to undertake the details of Funerals in a religious and correct way, it was agreed to issue proposals for a burial guild, and to receive the names of persons wishing to co-operate. This scheme will be found more developed elsewhere in the present number.

Among the drawings examined, were Mr. Carpenter's sketches for the stained glass at Canterbury; Mr. Street's sketches for the glass (executed by Mr. Wailes), at Sheviocke church; Mr. Butterfield's schools, and proposed church of S. Matthias, Stoke Newington; Mr. O. B. Carter's design for the restoration of the Winchester reredos; and drawings by Miss Blencowe for a frontal for Ely cathedral.

Letters were read from Messrs. Mears, Rev. H. Swan, Mr. White, (Architect), Rev. F. H. Cox, of Hobart's Town, Rev. T. Sabine, Rev. J. D. Collis, and Mr. Withers, (Architect).

A paper, by the Rev. F. P. Lowe, suggesting that Lychnoscopes were holes for ventilation was discussed; and a sketch of a very remarkable lychnoscope in Leintwardine church was exhibited.

Mr. Elliott, a member of the society, forwarded a pamphlet under the title "Persecution and its Results." It appeared, by a letter from Mr. Carpenter, that the tracings for Galle, in Ceylon, were nearly ready.

The consideration of the expediency of publishing drawings of some curious Swedish frescoes, forwarded by Mons. N. M. Mandelgren, was postponed.

The Bells sub-committee had not made any report.

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## OXFORD ARCHITECTURAL SOCIETY.

THE eleventh Annual Meeting of the above Society, took place in the Society's Rooms, in Holywell Street, on S. Barnabas' Day. The Rev. W. Sewell, B. D., President, occupied the chair, and opened the proceedings by some able remarks on the general condition of the Society. He then proposed that the Rev. G. Williams, President of the Cambridge Architectural Society, and Baron Alderson, should be elected honorary members of the Society, which was carried by acclamation.

The Rev. J. M. Neale, Warden of Sackville College, and one of the secretaries of the Ecclesiological Society, then read an exceedingly interesting paper on "the Catena of writers on Symbolism, from S. Gregory of Tours, down to Bishop Launcelot Andrewes," for which the thanks of the meeting, which was a very numerous one, were tendered him by the President.

The Annual Report was then read by Mr. Portal, B.A., of Christ Church, Secretary. It commenced by taking a rapid view of the progress of architecture during the last ten years, and went on to describe the different papers read before the Society since the last annual meeting. The restorations at Hereford, Wells, S. Patrick's, S. Mary Ottery, were then noticed. The new churches of S. John, Newfoundland, and S. Andrew, Sydney, S. Ninian, Perth, and the new buildings in Cumbrae, were particularly cheering; S. Paul's, Brighton, S. Stephen's, Shepherd's Bush, and All Saints', Margaret Street, were also deserving of notice. More particularly was it to be remarked, that on that day would be consecrated a most magnificent structure, whose especial glory it was to be the church of the poor (S. Barnabas', Pimlico.) The rising walls of the chorister's school attached to S. Mary Magdalen College, betokened its approaching completion. Merton College chapel was advancing rapidly, and the Committee could not but congratulate that Society on having found among their own body one so able himself to carry out his own beautiful design for the colouring of the roof. Among the new churches in the neighbourhood, they must notice one at Headington quarry, by Mr. Scott, and one in George Street, in course of erection by Mr. Harrison. The restoration of S. Mary, Cassington, had been completed, and the ancient altar-stone restored to its proper use. Restorations were likewise in progress at S. Matthew's, Great Milton, under the direction of Mr. Scott. The pinnacles of the church of S. Mary the Virgin, in Oxford, were now in progress of restoration by the Messrs. Buckler. The name of Mr. John Buckler, Sen. had been added to the list of honorary members.

It was hoped that the valuable collection of brasses possessed by the Society would prove of use to those who were desirous to dedicate memorials to the departed, more after the ancient character, in place of the unmeaning erections which disfigure our churches and churchyards.

A new wood-cut, executed by Mr. O. Jewitt, had been presented to the Society by the Secretaries.

The report concluded by urging perseverance in the endeavour to

attain to all that is perfect, both in the adornment of the Church without, and in the performance of her services within.

The Report was unanimously adopted, and, after the transaction of the usual routine business, the meeting adjourned.

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A Meeting was held on Wednesday, the 29th June, the Rev. Dr. Bloxam, Fellow of S. Mary Magdalen College, in the chair. Mr. G. J. Chester, Balliol College, was elected a member of the Society.

The secretary, Mr. Portal, Christ Church, read the report, which stated that the committee had it to announce that every thing had been done on their part to give facilities to the Archaeological Institute, during their approaching visit to Oxford, which either courtesy, or a high sense of the importance of that distinguished body could demand, and they had reason to believe that the society's rooms would be made available by the Institute.

The question of a union of Architectural Societies had been under the careful consideration of the committee, but while the scheme reflected the greatest credit on its originators, still the practical difficulties seemed to be such as not to warrant any recommendation on the part of the committee, without further information than was at present possessed by them.

The repairs of the church of S. Mary the Virgin were still in progress. They were also happy to observe, that open benches were being placed in part of S. Giles's church, in place of the present unsightly pews, and this was being done at the expense of a worthy individual, who was also a member of this society.

Mr. Norris Deck had been appointed a corresponding secretary, as a mark of respect for the services rendered by him to the society during his residence in Oxford.

The president then called on the Rev. John Barrow, M.A., of Queen's College, who read a most learned and able paper on "the Bishoprics of the Anglo-Saxon Church, in illustration of their Architectural remains."

After the thanks of the meeting had been tendered to him by the president, Mr. Freeman made some remarks, and stated amongst other things, that the ancient civil divisions of England might be traced from the ecclesiastical; and that at Norwich some Anglo-Saxon churches were built since the Conquest, and at the very time the Norman cathedral was in course of erection.

Professor Hussey observed, that the wooden churches mentioned in Bede were the exception, and not the rule; most Anglo-Saxon churches were built of stone, and instanced S. Alban's, and the church in Dover Castle; and he drew attention to the fact that, the peculiar character of many churches in any given district may be traced to a common centre; and Mr. Freeman remarked, that in south Wales, localisms were still more marked, especially in the military church towers, and the stone vaulting. The meeting then adjourned.

## EXETER DIOCESAN ARCHITECTURAL SOCIETY.

THE Annual Meeting was held at the College Hall, on Thursday, June 6th, 1850, at which the attendance was large and influential, including the Dean, Chancellors Harington and Martin, Prebendary Coleridge, besides many Clergy and Laymen.

Chancellor Harington having been called to the chair, apologies were offered for the non-appearance of either of the Secretaries, (or the annual report of the Committee,) one of these active officers being in Scotland, the other confined to his bed by sudden illness.

The Treasurer submitted a favourable report, with the single exception of some heavy arrears of subscription, a matter easily settled now that the inducement of so large and valuable a part of the transactions for distribution to those whose annual guinea is paid, exists.

The Rev. G. Knowling, the Rev. R. Loughborough, and Mr. J. P. Tapson, were unanimously elected members of the Society, and the donation of Mr. G. G. Scott's work on Church Restoration, was acknowledged with a vote of thanks to the author.

The first paper of the day, read by the Rev. J. L. Fulford, was from the pen of Mr. Markland, of Bath, on the small apertures in the groining of the stone roof of S. Mary's church, Ottery, and other buildings; it was listened to with deep interest, and the favour of its communication duly recorded.

Mr. Ashworth next described the church of S. Mary, Plymtree, and illustrated its various features most abundantly with his never-failing and unwearied pencil.—Mr. Hayward read a carefully-written paper by Mr. Llewellyn Jewitt, of Plymouth, a member, on Encaustic Paving Tiles; and Mr. Norris, a pleasing account of a second Excursion Meeting of the Plymouth Local Committee to Doniert's Grave, already partly described by Mr. Spence in his *Iter Cornubiense*, and other objects of interest in the neighbourhood of Liskeard, including the churches of S. Cleer, Southill, Callington, and the interesting towns of East and West Looe. It was intimated by the writer, the Rev. Æneas Hutchison, that the next "*Excursion*" would be to Beer Ferrers.

The number of the Transactions distributed appeared to give universal satisfaction; indeed, in bulk and style of illustration it may fairly be said to rival, if not to excel, the most successful of former years. The bare mention of the names of the authors of papers, the Rev. J. W. Hewett, in continuation; Colonel Harding, on the church and chantry of the ancient Exe-Bridge; the Rev. Mr. Rice, on certain Cornish churches; Mr. Spence with his "*Iter Cornubiense*;" the Rev. Chancellor Harington, on the Re-consecration, Reconciliation, &c., of churches, a most important document; and Mr. De la Garde's supplement to his description of Collumpton church, embracing an admirably illustrated detail of its original distemper mural decoration, will fully justify this observation.

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## REVIEWS.

*Specimens of Ancient Cornish Crosses, Fonts, &c.* No. II. London: Cleaver.

IN his second part, Mr. Hingston presents us with some interesting details, but drawn in the same rough and unscientific style that we before complained of. The font of S. Petroc, Padstow, for example, is drawn half in elevation, half in perspective, though (as an exception) to a scale. The sketch of the Holy Well and Cross at S. Clere is a caricature. But, generally, the plates are not without their value as memoranda.

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*Illustrations of the Remains of Roman Art in Cirencester, the Site of Ancient Corinium.* By PROFESSOR BUCKMAN and C. H. NEWMARCH, Esq. London: Bell, 1850.

THIS is a very interesting and very beautifully got up volume. Roman remains are not, as such, within our province, but the great information as to the construction, colouring, &c., of tessellated pavements, given in these papers, might be very useful to those who are concerned with the paving of our churches. It appears that there are ten colours generally used in Corinium,—six being of natural, and four of artificial substances. The list is as follows: 1, white (chalk); 2, cream colour (freestone); 3, grey (the same, altered by heat); 4, yellow (oolite); 5, chocolate (old red sandstone); 6, slate colour (limestone bands of the lower lias); 7, 8, and 9, light red, dark red, and black (terra cotta); and 10, ruby (glass). A report by Dr. A. Voelcker of his analysis of the last mentioned substance, ruby glass, is appended.

Surely also some hints for church-floors might be gathered from the accurate account of Roman floors given in this volume. It appears that all the better apartments of a Roman house were floored with *suspensura*, i. e., floors raised on *pilæ*, or short posts, with a hollow space beneath. The ground having been prepared with rubbish and beaten hard, these *pilæ*, (formed of bricks or stone about twenty inches high and eight inches square) were placed at regular intervals, each surmounted with a large tile, and then flanged tiles were laid continuously along, upon which was formed a bed of concrete, about six inches thick, the upper surface of which carried the *tessellæ*.

"From these arrangements it will be seen that the great object to attain was that of a free passage of air underneath the pavement, as floors of stone in a cold and humid climate, like England, would require some arrangement of this kind, not only to keep them from damp, but also for the purpose of warmth; and in order to effect this, a large arch, built of the flat bricks, opened into the hypocaust, which connected it with the *præfurnium*, and the heated air also could be admitted into the room by two flues, which were built into the wall."

All such apartments were once considered to be bath-rooms, but it is now shown (we think) that the *suspensura* was the ordinary floor of the better dwelling-rooms of a house.

We have not space to extract some descriptions of the wall-frescoes remaining at Cirencester, but we have said enough to prove the general value of this volume.

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*Sketches of Northumbrian Castles, &c.* Second Series. *Dilston Hall and Bamburgh Castle.* By WILLIAM SIDNEY GIBSON, Esq., F.S.A. London; Longmans, 1850.

WE are delighted to meet with Mr. Gibson, one of our own members, in a second volume of his Northumbrian Sketches. He has here provided us, not indeed with any architectural or ecclesiological information, but with a careful and most interesting memoir of the Radcliffes of Dilston, especially of the unfortunate last Earl of Derwentwater, of whose chivalrous character, devotion to his religion, and political principles, Mr. Gibson is a warm admirer. This is really an addition to our biographical literature.

In the "Visit" to Bamborough Castle, however, we have a description of the First-Pointed cruciform church at that place (p. 189), which we are glad to see has been partially restored by the incumbent and the trustees of Lord Crewe's charities, in a way much commended by Mr. Gibson. The life of this Lord Crewe, Bishop of Durham, is given in full; and we must not omit to say, that this volume has some very finished illustrations,

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*The Open Timber Roofs of the Middle Ages, illustrated by perspective and working drawings of some of the best varieties of Church Roofs, with descriptive letter-press.* By RAPHAEL and J. ARTHUR BRANDON, architects. 4to. London: Bogue and Bell, 1849.

THIS work fully sustains the reputation already acquired for Messrs. Brandon by their practically useful and scientific treatises. We have long been convinced, that very few of our architects really understand the constructive principles of the old open timber roofs; it is very easy to put up common-place roofs, or to copy old examples, but to design originally in the spirit of the ancient builders is quite another and a much rarer accomplishment.

In a short introduction, Mr. Brandon—for one of the brothers has been removed by death—claims a preference for wooden, over stone, roofs for small churches, on account of the greater height obtained and the less amount of building material required; and also calls attention to the authority and fitness of decorating roofs with polychrome, wherever any colour is admitted into other parts of the church. We regret, by the way, the retention of the old nomenclature of styles.

There are four kinds of wooden roofs; roofs with tie-beams; trussed-

rafter, or single-framed roofs; roofs with hammer-beams and braces; and roofs constructed with collars and braces, or with the latter only. Mr. Brandon devotes a good deal of attention to each class,—tracing the gradual disuse or attempted disguises of tie-beams, the successive adoption of new principles, e. g., the intermediate truss, the diagonal tie, the simply-trussed rafter, and the hammer-beam.

Mr. Brandon denies that the common conception of a hammer-beam roof, as one in which the tie-beam has been cut away, is in any sense right. He considers that this construction is due solely to the "peculiar method in which the feet of the rafters were framed in trussed-rafter roofs" (p. 20), and remarks that the tie-beam was discarded before the introduction of hammer-beams. He regards, in fact, the hammer-beam as nothing more than the extension of the foot of the triangle, formed by the rafter, the wall-plate (when the latter extends to the outer edge of the wall), and the upright strut;—in other words, as an extension of the wall-plate. In this supposition we agree with the writer.

The fourth division of roofs abandoned in turn the collar-beam, and several examples of its varieties are carefully described. A supplemental section deals with lean-to, or aisle, roofs. The whole letter-press is written, we are glad to add, in a religious and reverent temper.

We cannot describe at length what is the most valuable portion of the book, viz.: its carefully measured and beautifully drawn plates. Among them are our old friend, the roof of S. Michael, Long Stanton, near Cambridge (which we have had imitated in some of our colonies); a beautiful roof at S. Mary Magdalene, Pulham, Norfolk; that over Trinity Chapel in the church of Cirencester; two *coloured* views of the nave-roof of Palgrave church, Suffolk (an invaluable example of polychrome); and coloured details from Knapton, in Norfolk (a specimen, it must be confessed, of rather vulgar coloration). We could for our own parts have desired fewer examples of the more late kinds of roof, but we desire to thank Mr. Brandon for a work which will be found to be of great utility.

*Archæologia Cambrensis.* London: Pickering. 1850.

SOME papers from this series have very sensibly been reprinted in the form of separate pamphlets by Mr. Pickering.

Of these, the most interesting to ourselves is an Essay by Mr. E. A. Freeman on "*The Architectural Antiquities of the District of Gower, in Glamorganshire.*" He describes this peninsula, which was occupied by a Teutonic colony, as abounding with castellated, and having some curious, though very rude, ecclesiastical architecture. He remarks in them great simplicity of plan, a military type of tower, with battering bases, and scarcely any doors or windows; and two divisions, one—the embattled—to be found in the English side of the peninsula, the other—the saddle-back, (or gabled towers,)—prevailing in the Welsh district. The chancels appear to be on a very small scale, inasmuch that Mr. Freeman imagines the ritual choir to have extended locally into the nave. The general date is assigned to the thirteenth century. We

fully agree with one remark, suggested by the characteristic rudeness of Gower architecture: "I have no hesitation in saying, that to restore a Gower church requires more architectural genius than to finish Cologne cathedral." The paper contains also a comparison of Oystermouth and Kidwelly castles, deciding in favour of the latter.

The other papers, separately published, are one on *Druidic Stones*, by the Rev. J. Williams; one on the *Inundation of the Lowland Hundred*, by the Rev. G. Edwards; and *Observations on the stone of S. Cadfan, Twyn*, by J. O. Westwood, Esq. and the Rev. J. Williams, in which an interpretation is suggested for that most puzzling inscription.

There is also *An historical and descriptive account of the Ruinated Abbey of Gwmhir, Radnorshire*, by the Rev. W. J. Rees, with a plan, elevation, and details. This was a noble Cistercian church 242 feet long, and 135 ft. 8 in. across the transepts; Bangor, the largest Welch cathedral, being only 141 feet long.

In the April number of the *Archæologia Cambrensis*, besides other papers, is one by Mr. E. A. Freeman, on Llandaff Cathedral, illustrated by a plan, which shows the relative date of each part of the building. This is a very valuable contribution, and is by far the best account of this church we have yet seen.

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## NEW CHURCHES.

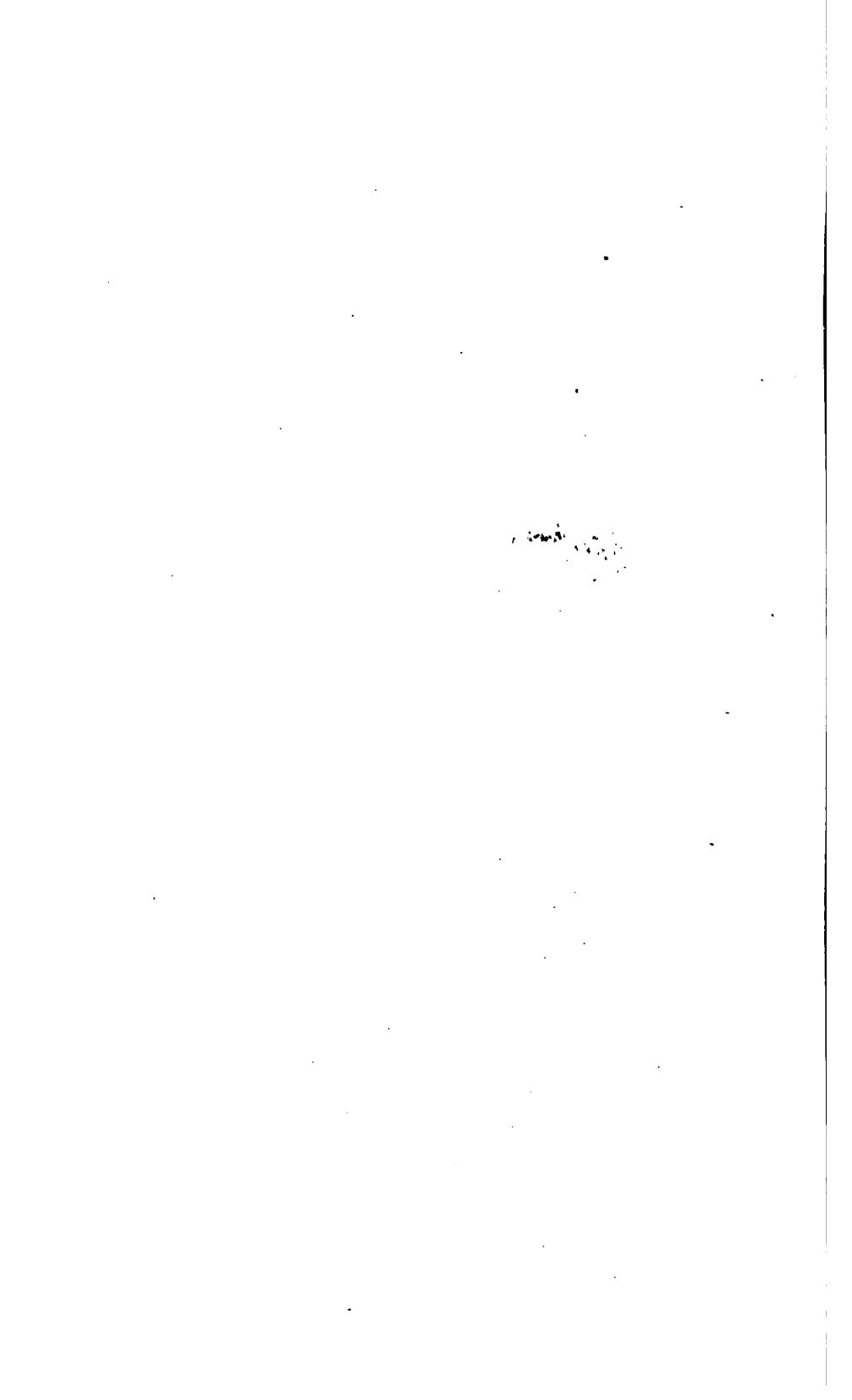
*S. Matthias, Stoke Newington*.—We have great pleasure in submitting to our readers the perspective and plan of this new church, about to be erected in a suburb of London, by Mr. Butterfield. An illustration precludes the necessity of detailed description. We must however remark, that much as we generally like the design, which is grave and stately, we wish to guard ourselves from being committed to the architectural fitness of angle-turrets in connection with a saddle-backed roof. We should suggest that the desired richness should rather be obtained by a ridge-crest, and by elaborating the surface ornament of the gables. Mr. Butterfield has often designed coped letterns. Has he ever thought of the system of ornamentation he adopts at *S. Matthias* for them? Though the size is different, the principle is the same. We must likewise say, that we cannot wholly approve the manner in which the porch is fitted to the church. The lofty clerestory is a noble feature, and one which well deserves study and imitation.

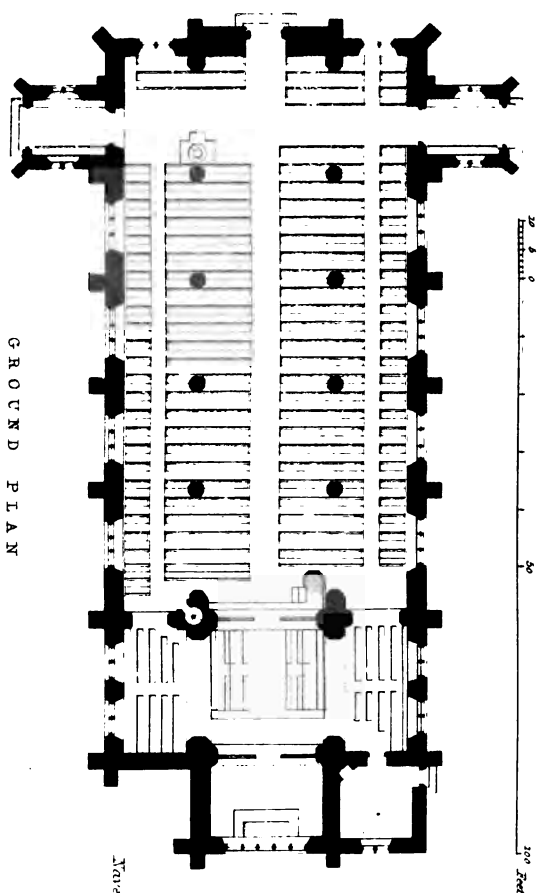
*S. Mary the Virgin, Ozenhope, Keighley*, stands on a piece of ground, sloping rapidly to the north-east. The architect is Mr. John Cory, of Durham. The style adopted is that of the rudest Romanesque period. It has rarely been our fortune to see adherence to (what must be admitted to be) ancient precedent so faithfully carried out. The stones are as large, uneven, and coarsely pointed as any old church we have ever examined. But, in the midst of this ignoring of modern skill, we are struck with one notable infringement upon ancient authority;—the windows are filled with plate glass. We are, of course, willing to con-

PROPOSED CHURCH OF ST. MATTHIAS  
STOKE NEWINGTON









GROUND PLAN

Men & Boys sold	580 Adults
Women & Girls	140 Children
Total	720



cede the point, that there is a clear advantage gained in light, by the introduction of a single sheet of plate-glass (four feet by one foot), in lieu of the usual leading; but why make choice of a style, in which the windows must, of necessity, be small? Their smart, drawing-room appearance, contrasts strangely with the generally rude aspect of the building. The plan is a chancel, with sacristy on the north side (entered from without by a flight of steps through a lobby, which also communicates with a coal-hole, in close proximity to the sanctuary); a nave, north aisle, and south porch, and a tower at the west end. The arcade is semicircular, of four bays; the porch facing the second from the west. The arches are square in section and rest on massive, circular pillars, with the usual cushion caps and square abacus. The east wall of the tower (open to the nave) is carried by two arches resting on a round pillar. The chancel is entered through a plain circular arch, springing from an impost moulding, and contained under a hood. Encaustic tiles, inlaid with patterns of various colours, are inserted in the soffits of the arch. The view eastward is terminated by three narrow single-light windows, widely splayed: these, and the two side-windows, are filled with painted glass, by Mr. Wailes. The rail is of oak, filled with an open scroll-work pattern, which, though composed of Norman forms, is decidedly of Elizabethan character: it has no door. There is a square stone sedile, projecting from the south, and table of prothesis in the north wall, within the sanctuary. The altar has no foot-pace. The windows throughout are circular-headed, and nearly equal in size. A massive arch opens from the chancel into the aisle, prolonged one bay beyond the nave, and seated longitudinally. The font, said to be copied from an ancient example in S. Margaret's church, Durham, stands against the central pillar which carries the east wall of the tower. This is by no means a judicious revival. It may be shortly described as a shallow, but capacious, stone basin, stuck upon a thick, long stalk. The pulpit is in the south-east angle of the nave; the prayer-desk within the chancel, on the south side. Between them stands the lettern. Each of the bay-trusses of the nave roof is framed with a collar, studs, hammer-beams, wall-posts, and struts, resting on stone corbels. The solidity of the church is painfully contrasted with the thin scantlings of the roof timbers. These last are left plain deal, without stain or varnish. The porch is of shallow projection, has a lean-to roof, and shafted doorway of one order. The tower is low and massive. The belfry stage rises above the roof, and presents, on each face, a window of two round-headed lights, with a shaft dividing them. There is a flat parapet. Access to the ringer's chamber is provided by a staircase extended but-tress-wise from the south-east angle of the tower; the door being on the west side of this projection.

*S. Paul, Denholme, West Riding of Yorkshire.*—In the midst of a bleak and barren district, this church has reared its pretentious head, under the fostering care of Mr. John Chantrell, junior, architect. The plan comprises a chancel of three bays, with sacristy on the north side; a nave (clerestoried) and aisles of seven bays; tower and broach spire at the west end. The style intended to be followed is First-Pointed. In the tower, the appearance of height as disproportioned

to the width is considerably increased by the position of the buttresses, which are removed some distance from the angles. The spire, terminating in a finial, and having two rows of lights, looks stunted. The south elevation presents a monotonous repetition of seven wide single lancet windows for the aisle, and three similar windows for the chancel, divided by buttresses, and contained under hoods resting upon heads. Ugly heavy foliated crosses terminate the two east gables, the nave cross hiding, or attempting to hide, a chimney with two flues, one from the sacristy, the other from the heating vault. Bad as the exterior is, it is far exceeded in deformity by the interior, which may be worthily denominated "one vast sham." The arcade of the nave, though the pillars (four-clustered) are of stone, has plaister-moulded arches and labels, the labels resting on carved heads of Caen stone, which, strange to say, are, like the whole of the church, washed over with stone colour. This colouring stands out in vigorous contrast with the whitened cieling, composed of plaister, in imitation of groining, with wall, diagonal, transverse and longitudinal ribs, covered with bosses at the intersections. The aisle-cielings are panelled in plaister, and show at the back of each pillar a truss, with wall-post at the head, and curved connecting-brace at the foot, each resting on a stone corbel. There is a gallery at the west end, extending the entire width of the church, and taking in the first bay of the arcade.

*S. Bartholomew, Sutton Waldron, Dorsetshire*, is a showy Middle-Pointed structure erected a few years ago at the sole expense of the priest of the parish, the Rev. A. Huxtable, with some good points, but by no means free from faults. It consists of a chancel, nave, south aisle, immense sacristy at right angles to the chancel, having all the appearance outside of a chapel or transept, tower engaged at the west end of the nave, and south porch. The chancel is raised considerably above the nave, and has the sanctuary divided off by high stone rails. The altar is of wood, carved in tabernacle-work, and surmounted by two brass book-stands. There is a niche in the north wall to serve for a credence, and also an altar chair. On the south side is one sedile, and a long way off, outside the rails, and near the chancel arch, two more. The pulpit, of Caen stone, and forming two sides of a square, is on the north side of the chancel arch, and (unfortunately) a stone reading pew, facing due west, on the other side. The lessons are read from a brass eagle, of poor execution. The seats, which are of stained oak, are all open, but on the plan of long fold-stools (using the term in its correct sense) having no standards. The whole of the church is paved with encaustic tiles, with the exception of the sanctuary, which is carpeted. The roof is a good open one—decidedly the best part of the church, especially in the chancel, where it is polychromatized, as are also the parclooses that separate the sacristy from the chancel, and the incumbent's seat from the east end of the aisle. We are sorry to say that there is no roodscreen. The font—the only remains of the old church, stands at the west end of the aisle, covered with a very good tabernacle-work cover. The east window is filled with stained glass of rich hues, but with too much the effect of a

oil painting. All the other windows are filled with stained glass. The tower, which is surmounted by a spire, is at the west end of the nave, and ridiculously thin in comparison with the church, which very much mars the external effect. The church is heated with hot air. There is a very good lich-gate at the entrance of the churchyard, surmounted by a floriated cross. The architect was a Mr. Alexander.

*S. David, Sketley, Gower, in Glamorganshire.*—We have to congratulate Mr. Woodyer on a very successful village church: indeed, for situation, character, and detail, taken conjointly, we could not easily point to a better example. It consists of well developed chancel, south chapel to chancel, south aisle to nave, south porch, western tower. The style is Middle-Pointed. The east window has three lights; the two to the north of the chancel two lights, all good. On the south are two equal shafted sedilia, and to their west a plain and good door, through which, by steps, you descend into a sacristy, abutting on the south chapel. The east window of this chapel, above the lean-to, is a spherical triangle, and on the south are two cinquefoiled lancets. The nave has, on the north side, one window of three, and two of two lights; the effect is irregular and pleasing. On its south side are four good Middle-Pointed piers, free and bold, with two responds. The south windows of the aisle are, one of four, two of two lights. The belfry arch is good and plain, without capitals. The tower, with stone spire, not quite finished, is very pretty; the latter perhaps a thought heavy. Of the internal fittings we cannot speak, as the building was only just roofed-in when we saw it. The roof, without having any particular fault, pleased us least. We hope that so very good a church will not be disfigured by the want of a screen. The porch was scarcely commenced. The stones employed are Bath and Painswick. We would call Mr. Woodyer's attention to the capabilities of the local *Nolton*.

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### NEW SCHOOL.

*S. Matthias, Stoke Newington.*—We have seen an engraving of these schools, which have been built by Mr. Butterfield. They are not so successful as we should have expected; of a sort of indeterminate Pointed. But the plan is bold, and an excellent idea borrowed from German domestic Pointed, a high Pointed window-arch, with the tympanum not pierced, has been introduced, but not very happily worked out.

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### CHURCH RESTORATIONS.

*S. Peter's Chapel, Pimlico.*—We have some difficulty in classing the gratifying metamorphosis which has taken place in this structure under the above head; since, though for very many years applied to the ser-

vice of the Church, it has been so, and still is, in that most exceptionable of all ways, viz., as a proprietary chapel. We learn with pleasure however, that consecration is to be sought as soon as circumstances permit. The building is of the conventicle form and material, usually, and perhaps not inaptly, selected by capitalists of the last century, when making an investment of this sort. It was a simple parallelogram of brick, having a small square appendix towards the west, by way of sanctuary, this latter flanked by a vestry, and surmounted by part of a dwelling-house. The interior, entered by the principal (i.e. the eastern,) doorway, presented corresponding features of deformity. Far above the level on which the visitor stood, ranged on either side the high pew tops; — [we are not very short, but could scarcely peep over them] — next, as the eye moved upward rose precipitously in the centre the involucrum of the clerk: behind, and yet above, towered the officiating priest's enclosure; while in the rear of this and crowning all, there lifted its head the identical rostrum from which the notorious Dr. Dillon some time preached. As for the altar, that was put out of sight, in the recess behind. Now happily all is changed, and the furniture of the chapel is as seemly as perhaps at present practicable. The pews bereft of doors have been cut down to a convenient height: a chorus cantorum, whence the prayers are intoned, has been formed by a double row of raised longitudinal benches and desks, on either side of the approach to the altar; but it is not fenced in by either rood-screen or parclose. The altar-precinct is furnished with wooden *ædilia* and credence table, and its floor has been raised on steps, and a footpace added: the altar itself is duly vested, supports a super-altar, and is decked with a cross and lights; a velvet hanging constitutes the only reredos. The cornices and cieling about this portion of the chapel have been decorated with colour: the pulpit has of course been removed to a lateral position: a choir has been formed, whose members are attired in surplices, and the entire service is choral. Alms-boxes have been placed at the entrance, and daily matins and even-song commenced. Amid so much that is commendable, we were surprised by an observance which we believe to be as unwarranted by precedent as it is indecorous. The alms of the congregation at vespers are suitably collected by junior choristers in purses of velvet; but instead of being afterwards reverently presented and placed on the Holy Table, are deposited successively on the desk in front of one of the officiating Priests. It may be, that an offering of them is made at the next succeeding eucharistic service; and if so, the onus of our complaint is greatly lightened. But even in that case, there seems an offence against delicate, not to say reverential, feeling, (we are quite sure unintentional,) in thus conspicuously consigning the gathered money-bags, as it were to the private custody of an individual clergyman.

*SS. Peter and Paul, Sheviocke, Cornwall.*—We mentioned in our February number, that a restoration of the Middle-Pointed chancel of this church was contemplated, and in our last number we briefly noticed a drawing of the restored interior, exhibited this year at the Royal Academy by the architect, Mr. G. E. Street. The works have since been completed, and the chancel was re-opened with great solemnity on

S. Peter's Day last. The restoration—or rather re-edification—reflects very great credit on all who have been concerned in it. The old east window, a plain uncusped one of five lights, with intersecting monials, has been replaced by one of similar plan, with foliated openings. The tracery is very effective. The whole has been filled with painted glass, of most meritorious design and execution, the work of Mr. Wailes, from sketches by the architect. We are much mistaken if this window may not be considered one of the most satisfactory, in many points of view, that has been executed in modern times. The lower lights contain single canopied figures of our Blessed Lord, His Mother, SS. Peter, Paul, and John Evangelist. Surmounting the canopies are small figures of various other saints, arranged in classes of three in each light, an arrangement perhaps too *architectural*. The lower part of the window is occupied by events connected with the Passion, viz., the Crucifixion, the Betrayal, the Blindfolding, the Descent from the Cross, and the Entombment. And here is another fault—the combination of single effigies and groups of subjects in one composition—which need only be pointed out to be seen, and which Mr. Street will avoid, we trust, whenever he again draws cartoons for stained glass. And we hope that we shall often again find Mr. Street exerting his talent in this most important branch of art. The openings in the window head are filled with ornamental patterns of foliage. The drawing of the figures is very good; all grotesqueness has been avoided, as well as all antiquating. The drapery is managed with unusual skill. All the principal figures have white robes, powdered with gold stars. The attitude of Our Blessed Lord in the Crucifixion, at the foot of the centre light, is less successful; and we doubt, moreover, whether it is right to represent such a subject in so subordinate a position. However, the effect of the whole is exceedingly religious, and we sincerely congratulate Mr. Wailes and Mr. Street on its production. A two-light window on the south contains sacramental subjects. Here the effect is inferior, from the colours not being so well relieved, and the figures being too crowded. The altar is raised on a footpace. It is furnished with a superaltar, on which stand a pair of candlesticks. The east wall is hung with rich stuff up to the level of the window sill. There are no altar rails. The old sedilia and piscina have been replaced, and a niche on the north side elaborated into a credence. The new stalls are simple and good. The sanctuary and chancel are paved with figured tiles, which not being relieved by plain ones, have a poor effect. There is no screen, except some iron-work at the back of the return stalls. We think it very desirable that holy doors should be supplied, and a more efficient *septum* is imperatively called for on the north side of the chancel. The roof is framed with collar-tied principals and curved braces. All the wood-work is of oak. The walls are of the local slate, with Caen stone dressings. We wish to express our hearty approval of this restoration, coupled with a hope that the remainder of the church may not long be suffered to continue in its present squalid condition.

S. —, *Upton cum Chalvey, Slough*.—We learn with extreme pleasure that this interesting church is about to undergo restoration under the hands of Mr. Ferrey; two-thirds only however of the requisite sum



(£1,200) having been yet subscribed. The entire shell of the fabric, consisting of nave and chancel-proper, between which is interposed, in a somewhat singular manner, a tower narrower than either, which contributes a third bay to the chancel internally, is Romanesque; as evinced by a handsomely-moulded but blocked north doorway in the nave, a priest's door in the tower, various original windows in all parts, the eastern and western tower, or chancel-arches, &c. The First-Pointed period has left its chief memorials in blank arches on the eastern wall of the nave, flanking the first chancel-arch: that on the north side being constructed of wood, and still preserving much of its moulding and colouring very perfect. Numerous Third-Pointed windows occur; but of the intermediate style, there is little if any vestige. The church has been grievously mutilated and despoiled, not only previously to its abandonment some thirteen years ago in favour of the pseudo-Romanesque edifice which obtrudes its unsightly form on the wayfarer from Eton to Slough, but since that event. The latest outrages have consisted in the abstraction of brasses and encaustic tiles; former feats of desecration have comprised the gutting of the tower, the destruction of windows, the sale of internal fittings, the conversion, in short, of a solemnly-dedicated house of prayer, (though to the present day sound and substantial,) almost into a ruin. The actual destruction and removal of the nave had been proposed: possibly so glaringly sacrilegious an act may in some degree have been rendered distasteful and averted by the sad fate of one who gave £5 for the spoil of the interior. "I don't know," said the narrator of the fact, an intuitive, untaught, follower of Spelman, "whether it was accident or o' purpose, but he shot himself shortly after."

Greatly owing, as we hear, to the zealous advocacy of the Bishop of the diocese, himself a principal benefactor to the fund, has the restoration now been undertaken. Considerable practical difficulties unquestionably exist in the way of the architect. The narrowness of the more westernly chancel-arch, even after it shall have been re-opened to its original dimensions, creates the chief of these. We are sanguine however, that with the amount of church feeling, and professional skill, which we gladly acknowledge in Mr. Ferrey, these obstacles will be successfully overcome; and that we shall, ere long, be permitted to rejoice over another desolate sanctuary reinstated in its sacred uses, without our gratification being alloyed by the thought of one rule of traditionary arrangement violated, one sculptured fragment sacrificed, or one fresco expunged.

*Moulins Cathedral, France.*—Louis XVI. procured the elevation of Moulins to the rank of a bishopric; the old chapel of the castle of the Bourbons was converted into the cathedral. This bishopric was re-established under the Restoration. It was a rich but unfinished fragment of a chapel, in the Flamboyant style, without aisles or transepts, less than one hundred feet long, and therefore quite insufficient for a cathedral. The newly-consecrated Bishop, Mgr. de Dreux-Brézé, has entrusted its completion to M. Lassus. This Prelate has been the first of the French Bishops to revive the mediæval form of vestments.

## NOTICES AND ANSWERS TO CORRESPONDENTS.

*To the Editor of the Ecclesiologist.*

Sir,—In No. LXXIII. of the *Ecclesiologist*, in answer to one of your correspondents, who signed himself J. F. P., you notice the omission of “holy” in the Prayer Book reading of the article in the Nicene Creed,—“I believe one Catholic and Apostolic Church.” I had myself previously observed this omission, and although I have been unsuccessful in endeavouring to account for it, your correspondent may not be uninterested at hearing that in two instances, at least, the word has been restored. The Latin Prayer Book published under Queen Elizabeth has the word “sanctam” in this place, as appears by the reprint in the publications of the Parker Society. And I find that this also occurred in a French version, published for the island of Guernsey. My copy is a quarto, of 1689, with the King’s *imprimatur* of 1662, and that of George Stradling, S.T.P., chaplain to Gilbert, Bishop of London. The clause is there rendered “Et je croy une Sainte Eglise Catholique et Apostolique.” Does the collection of Prayer Books in the possession of Mr. Lathbury throw any light upon this question?

I am, Sir,

Your obedient servant,

HUGH PARNELL.

*To the Editor of the Ecclesiologist.*

*Chipstead, Reigate, Surrey.*

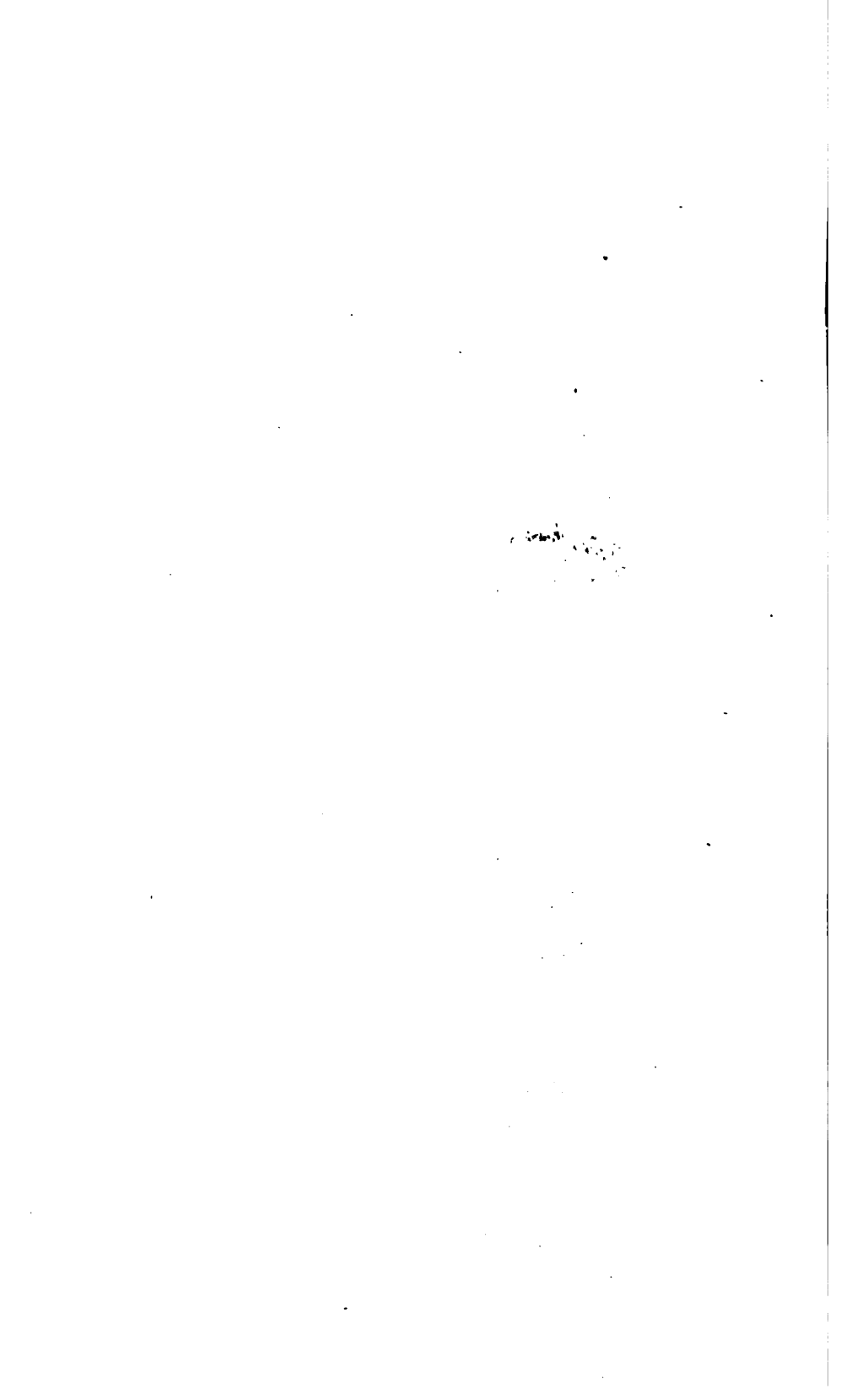
*July 25th, 1850.*

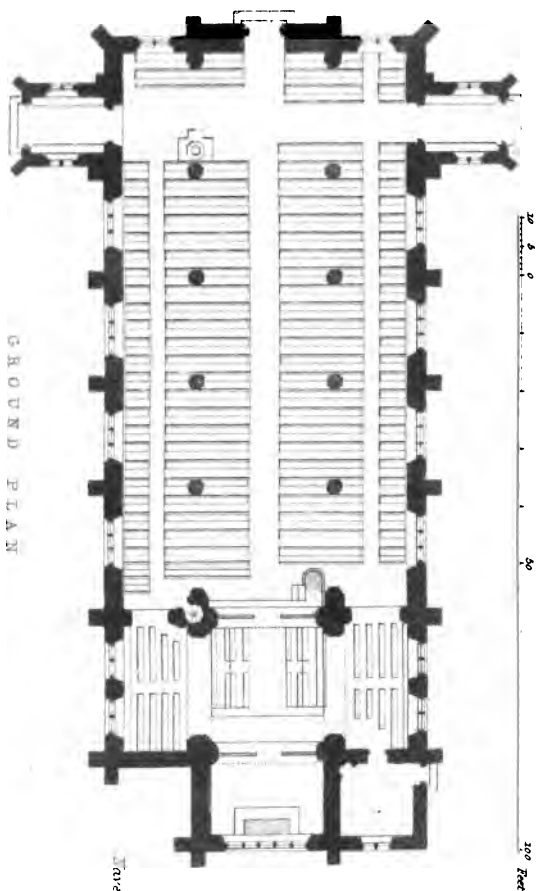
Sir,—I have read with much interest the article in your last number, being a Paper read by G. E. Street, Esq., May 16th, 1850.

It may appear presumptuous in me, to question the opinions of a gentleman so experienced as Mr. Street; but having resided in Chipstead for more than forty years, and knowing every stone in the venerable church of that rural and romantic parish, I have arrived at a conclusion respecting it somewhat different from that of Mr. Street, and which, with all deference and respect, I will beg permission to explain.

I have no intention to dispute the idea, that the churches of Chipstead and Merstham may have been built by the same architect. One thing, however, is quite certain, that a strong religious feeling must have operated in both instances, to have produced buildings so simple, and at the same time so beautiful.

Now, the idea I have formed of the construction of my church is this:—It was originally a *cross*, of the simplest kind; the windows being throughout, narrow *lancets*; those which remain, whether in the chancel, the transept, or the nave,—sixteen in number,—being all of that character. It was built, I apprehend, in the 12th century. In this state it remained, till about the 15th century, when the south aisle was added to the nave, and the east and west windows inserted, all in the style prevalent at that period, viz., what has been termed





GROUND PLAN

Table & dishes hold	580	Adults
Chaired holds	140	Children
Total	720	

We have to thank Mr. Cottingham for his "Memoir of the Museum of Mediæval Architecture and Sculpture," formed by his father, and now about to be sold.

We defer till another opportunity any more particular account of the restoration of Little Maplestead, already announced to our readers. It is a work strongly deserving encouragement.

A correspondent informs us that the organ in Chichester cathedral is about to be enlarged, and expresses a hope, in which we heartily join, that at the same time its position may be altered, and a more appropriate case provided for it.

Mr. G. J. French, of Bolton, has done good service by manufacturing suitable curtains for church doors.

In reply to T. F. W., we say that there is no authority for "giving out" the Psalms at all; had it been intended that the day of the month and the psalm should be announced, there would be a special rubric ordering it. Again, there is no authority at all for the alteration, in late editions of the Prayer Book, of the rubric about the time of publishing the Banns of Marriage. The rubrical discrepancy about the time for giving notice of Holy Communion has often been pointed out, and we do not think that it can be satisfactorily reconciled.

A correspondent writes:—"Before you next visit Canterbury, will you look into Sumner and Gosling? In one of these authors there is an account of the painted glass in the cathedral. Mention is made (I write from memory) of a figure of S. Martin dividing his garment with a mendicant, and other painted glass in the windows of two recesses in the north-east transept. This glass, and the rich borders round three or four other windows in that transept and the north aisle of the choir, has disappeared within the last twenty years. Can you obtain any clue to this? Some of the vergers and *old* officers of the church may remember the glass."

We hear with great regret, that in the church of Tatsfield, in Surrey, half the roodscreen is lying in the vestry, and the other half is worked up into the pulpit, reading-pew, &c. A few shillings (we are told) would suffice to replace it in its completeness.

Can any of our correspondents give us information about a scheme we have heard mentioned, for adding a porch at the present west end of Bristol cathedral, for the purpose of supporting the tower, which is said to be in a dilapidated condition? This would be the time for making a beginning of a nave, rather than adding a porch.

In the ancient collegiate church of S. Nicolas, Aberdeen (now forming *two* Presbyterian conventicles), the central tower, up to the belfry-stage, the north transept, and the openings from both transepts to the nave aisles, are of Romanesque architecture, with a Transitional window in the north of the north transept. The lantern piers (which are covered with cement) carry bold round arches of several massy square orders. Mr. Gordon, who made this discovery, imagines that the ancient chancel was apsidal.

Receive:—W. L. B.; R. S.; P. P. C.

THE  
ECCLESIOLOGIST.

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"Surge igitur et fac: et erit Dominus tecum."

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No. LXXX.—OCTOBER, 1850.

(NEW SERIES, NO. XLIV.)

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ON THE DRAINING AND DRYING OF CHURCHES.

THIS subject having been so ably treated in a paper read at the Tenth Anniversary Meeting of the Ecclesiological Society, it might seem almost superfluous to say more upon it: but I have had occasion of late to give some attention to the matter, and think there are a few suggestions it would be well to *add* to what is there proposed; and especially as to the *principle* upon which such works should be carried out. It is wonderful sometimes, to see what ineffectual and even almost absurd, though well-intentioned, methods are employed to secure the inside of the walls of a church from their rich coating of velvet green.

But we will proceed in course, and consider in few words,

I. The cause of damp.

II. An additional help towards providing against it: and,

III. Somewhat of the *principle* upon which such draining should be done.

A few precautions may be introduced, in order that draining done in a proper way, may not become, by neglect of these precautions, useless.

I. I have every reason to believe that it will NOT be found true to say, as has so often been said, "Damp is caused by the accumulation of *soil and rubbish* against the walls"; for oftentimes a wall is dry inside that has a mound of many feet against it. The *true* answer will be, that it is caused "by the accumulation of *damp soil and rubbish*;" but it is *also* caused by the level of the general surface of the ground being higher than that near the walls of the building, or higher than the soil upon which the floor is laid.

II. Now to provide against this damp, we must either

1. Remove the soil, or

2. Take means for draining it effectually, or rather, where it is practicable, the soil should be removed, *and* the ground drained. But it is often difficult to remove the soil to a sufficient depth, from the

proximity of graves to the surface and to the walls of the building, in which case it will be far better to make some attempt at draining it than to dig a trench, or in any way to make the *soil near the walls lower than the generality of that which surrounds it*. To drain it, a large stone drain should be built, about 5 ft. from the church, and at as great a depth as can conveniently be got. This drain may be in its internal dimensions from 1 ft. 6 in. to 2 ft. 6 in. high, and from 11 in. to 16 in. wide. It will be well to remember that, even where there are graves, a drain can be carried much lower than an open trench or any great excavation of soil, without danger of disturbing those that slumber beneath, or rather, I should say, without fear of their being brought too near to the surface of the ground above them, which often would be the case, were it removed to any extent and to a depth of two or three feet. It is also necessary to consider the state of the bottom of the walls and the carrying off of the water from the roofs; but this cannot be done better than by referring to the *Ecclesiologist* for June, 1849, and following implicitly all Mr. Webb's directions; adding only that the water collected from the roofs might in most cases be conducted into the large drain described above, if it is properly managed and the drain properly built, and so carried away; though sometimes it would be better to do this by means of a separate drain formed by socket pipes set in cement.

III. As to the principle of this draining. As water finds its level, so also does moisture. The churchyard always contains a vast amount of moisture in its soil; and in preventing its having evil effects upon the building, we must as far as we can,

1. Render it dry by draining, and,

2. Intercept the communication between the church and churchyard.

It surely is a great mistake to make the ground at the foot of the walls, under any circumstances, *lower* than the rest, be its surface ever so well protected by concrete, clay, or well-made surface-drains. It is quoted "that walls are likely to 'spread,' if the earth that has accumulated against them be removed." Surely they are; and the lower the excavation the greater the danger: for the lower level absorbs and concentrates all the surrounding moisture, and the *naturally dry* walls suck it up, and it comes out again, not only at the floor level, or at a few feet above the floor, but not unfrequently at a height of 6 or 7 ft. I repeat, the moisture is absorbed and concentrated at the very foundations, — they become soft, and then, sink. I can well believe, that digging a trench will be attended with good results, as far as regards the present appearance of damp upon the walls. It is natural it should be so; the damp, instead of making its appearance, is conducted downwards, out of sight, and a few years generally show the results. I have seen the walls of many churches gradually let down by this process.

It will perhaps not be digressing, to add a hint as regards the eaves gutters. The benefit of their use cannot be disputed. I do not think they need be unsightly. They often are offensively ugly; but, especially so, are some of the moulded designs of cast iron. Cast iron, though certainly durable, is apt to get out of order; if it can be afforded, they ought to be made of very stout lead, say ten or eleven

pounds to the foot. They should be deep rather than broad; for then they will be less liable to bend and they will carry off the water better, without the danger of its being blown about by the wind. In shallow gutters the wind often disperses the greater part of the water collected. Then, for the sake both of appearance and strength, they should not be hung out from the rafters or eaves course by unseen, invisible cramps of iron, but supported on brackets of iron, running as far down the wall as they are hung out from it, with a twisted or otherwise ornamented, or even plain *stay*, to carry it. (This is called by workmen "a skeleton framed bracket.") These brackets should not be more than 27 or 28 inches apart, and the gutters should be only laid upon them, not fastened to them, so as to give the lead good room to expand, or it will buckle with the heat and become weak. To secure the gutter, the end of the iron may be made long enough to turn up and *over* the edge of it. The best form for the section of the gutter will be found to be—five sides of an octagon.

If strong lead *cannot* be afforded, cast iron is perhaps the next best material; it should be of the same form as above described, and with similar brackets, but they may be as much as 4 or 5 feet apart. Treated in this way, I think it really would look tolerably well, but I have not yet seen cast iron gutters look otherwise than very objectionable. If cast iron is used, I would also suggest that it should be painted a good deep red, or a good blue. The colours would not be so objectionable as too many are apt to think. The usual stone colour or lead colour looks very poor when it is first painted, and when it has stood the weather a few months, it looks wretched. Red or blue may appear (to many) rather staring at first, but a few weeks tone it down quite as much as is desirable. If what has been advanced does not in every way approve itself to the judgments of practical men, it is hoped that it may at least be suggestive of something more useful and better adapted to our wants in these respects; for every hint that may lead us to discard an unsightly form, or to the introduction of a better, is one step towards making the art and the science of architecture more appreciated;—may help to suggest means by which modern requirements may be complied with, without sacrificing architectural beauties, and may thus tend to its more speedy developement and greater perfection.

WILLIAM WHITE.

*Truro, Aug. 6, 1850.*

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### ELY CATHEDRAL.

[THE following paper lately issued by the Chapter of Ely will be found of great interest.]

"The Dean and Chapter of Ely beg leave to renew the expression of their grateful thanks for the liberal contributions which they have received towards the restoration of their Cathedral and the formation of a new Choir.

"The extraordinary funds which have thus been placed at their dis-



possal, are not sufficient to meet the contracts and engagements into which they have already entered; whilst much more will be sooner or later required for other works which are absolutely necessary for the completion of the design: such is a stone screen of an enriched character behind the stalls: a new pavement: a new arrangement for the altar and reredos: the restoration of the half-ruined monuments, as far as they can be considered essential parts of the architecture: inferior stalls and moveable seats for a much larger congregation than the new stall-work now in preparation can accommodate: the replacement of groups of sculpture in the niches of the canopies of the stalls, which were destroyed at the commonwealth. The cost of these and other works, will far exceed any sum which the Dean and Chapter can hope to be able to divert from other reparations and restorations of the Cathedral: but they rely with confidence upon the continuance of the prompt and zealous support of the friends of their church and of the admirers of ancient ecclesiastical architecture, which they have hitherto received.

"The works for the new Choir are in great forwardness. Mr. Rattee, of Cambridge, has already completed the principal parts of the screen, the lofty canopied seats of the Bishop and Dean, the entire new series of sub-stalls, and is also engaged upon a magnificent case for the new organ. The organ itself is in the hands of Mr. Hill, of London, and is expected to be finished in September next. The brass work for the open panels and crest of the screen and the gates of the choir has been entrusted to Mr. Hardman, of Birmingham. Some progress has been made in cleaning the ancient stalls of Alan de Walsingham, (which are to be transferred to the new choir,) and which are found, when uncovered, to be in good condition and of great beauty, both of design and execution. The Purbeck marble plinth for the screen and sub-stalls, and the enriched stone chamber beneath the organ and the staircase leading to it, are also nearly finished.

"On the 7th of August, the daily choral service will be transferred to Trinity church, (the ancient Lady Chapel,) to make way for the works of the new choir: and it is hoped that they may be sufficiently advanced before the end of the year to allow the ordinary service of the church to be resumed.

"Since the last notice of the state and prospects of the Cathedral was addressed to the public, a very considerable progress has been made in them.

"The restoration of the south transept, a work of great cost and difficulty, has been completed. The effect produced by its polychrome roof and cornice, the arcade of intersecting arches next its western aisle and the three beautiful painted windows of Henry and Alfred Gerente in its southern wall, is very rich and pleasing. The glass for the remaining windows is in preparation.

"The Chapel of S. Catherine, communicating with the south-west transept, of which a small portion only remained, has been nearly re-built, and forms a magnificent addition to this part of the Cathedral.

"The vault of Prior Crauden's Chapel has been replaced in wood, as nearly as possible in exact imitation of the original design, of which

indications were discovered by Professor Willis, in the vaulting lines left by the masons upon the stones from which it sprang. The walls were not considered to be sufficiently strong to admit the restoration of the vault in stone. Mrs. Smart, (the sister of J. C. Sharpe, Esq., with whom the restoration of both these chapels in some degree originated,) has given five ancient figures in painted glass for the east window, and has also most kindly undertaken to fill up the remaining parts of it, with glass either painted by herself or by Messrs. Ward and Nixon.

"Great progress has been made in cleansing the vault of the great lantern, from several coats of whitewash: it is preparatory to the proposed restoration of the ancient painting executed in 1338, of which many vestiges have been discovered.

"The Abraham and Creation windows, designed by the late lamented Henry Gerente, and executed by his brother and successor, Alfred, have been placed, the first in the second tier of the south end of the south transept, and the other in the most westerly bay of the south aisle of the nave: the first is the gift of the Lessees of the Bishop of Ely; the second of various visitors to the Cathedral.

"Mrs. Pleasance Clough has placed a window, designed and executed by Alfred Gerente, to the memory of her Aunt Susannah, the wife of John Waddington, Esq. and the daughter of Robert Clough, Esq., of Feltwell: it occupies the second bay, from the west, of the same aisle: its subjects are taken from the history of Noah.

"Two windows of great merit, the gifts of their respective artists, Mr. Gibbs and Mr. Howes, have been placed in the fourth and fifth bays of the south aisle of the nave: the subjects of the first are 'the visitation of the angels to Abraham, the expulsion of Hagar, and the blessing of Isaac:' those of the second are 'the Institution of the Passover, the Death of the First-born, and the Departure of the Israelites.'

"The Rev. George Millers, Minor Canon, and Registrar of the Church, has placed a window, executed by Mr. Wailes, to the memory of his late wife: it occupies the sixth bay, from the west, of the same aisle, and its subjects are 'the Falling of the Walls of Jericho, the Passage of the Jordan, and Caleb and Joshua bearing the fruits from the Promised Land.'

"The last window in the series has been executed by the Rev. Arthur Moore, Rector of Walpole S. Peter's, Norfolk; its subjects are taken from the history of Solomon: it is inferior to no window in the church, in the depth and brilliancy of its colouring.

"The Master and Fellows of Jesus College, Cambridge, have provided a pavement in encaustic tiles, for the chapel of their founder, Bishop Alcock: it is designed by Lord Alweyn Compton.

"The family of the late Mr. Basevi have provided a beautiful enamelled brass, the work of the Messrs. Waller: to be placed upon his grave, in the north aisle of the choir."

We have had the opportunity of recently examining in person the works at Ely described in the above very interesting paper. The screen was in the course of being fixed when we were there;

the woodwork side being already up, and the other framed. It will, when completed, with its brass work, be very rich and effective. The cleansing of the stalls is in full operation, and the process has discovered specimens of carving of the Middle style of wonderful beauty. It is intended that the new organ shall corbel out from the triforium of the third bay from the west on the north side. We are quite aware what a perplexing thing the disposition of an organ in a cathedral always is, and we are satisfied of the richness of design which has been expended upon the one so soon to be put up at Ely; but still we cannot but feel somewhat sorry at it, from the circumstance of its concealing an integral portion of one of the most curious portions of cathedral architecture in England, the triforium of the three most western bays of the eastern limb of Ely cathedral. As our readers know, or ought to know, the necessity which circumstances imposed upon Alan of Walsingham, to fit his dimensions to those of the remainder of the eastern portion which the fall of the tower had not damaged, drove him into the elaboration of a beauty, which otherwise we might have no where seen in England—a flowing Middle-Pointed triforium of the dimensions of the triforia of earlier days—a glimpse of the perfectibility of Christian architecture. We feel, we own it, a lover's jealousy for the preservation of this triforium; and we are, therefore, not very well content to see out of its six bays, the suppression of one. At Canterbury the organ difficulty has been overcome by its pipes being concealed in the triforium; and we have the testimony of the very able organist of that cathedral, Mr. Jones, to the perfect success of the experiment. And yet the case of Canterbury was a much harder one than that of Ely, where the triforium is at once much higher and larger, and much nearer the ground, than in the metropolitical church.

We are very much afraid, from one sentence in the above report, that it is in contemplation to use the choir, at all events in part, for congregational use, instead of employing the nave exclusively. The beauty of the more correct arrangement, however, if no higher motive, will, we cannot but trust, prevail, when once the choir fittings shall have been completed.

The restoration of the colour in the roof of the lantern is making great progress. The decoration, of which the traces were everywhere discovered, must have been exceedingly gorgeous; the bosses and ribs were gilt, and the spaces between the latter covered with a continuous pattern of quatrefoils in white upon a green ground, one of the numerous instances, by the way, of the non-rejection of what we should term sham in old work, for the whole effect of this design is to suggest raised tracerywork. All this is being literally reproduced, and the capitals of the engaged pillars of the lantern are being gilt; the effect of the whole, when completed, will be excessively rich.

The restoration and painting of the beautiful Third-Pointed roof of the south transept is finished, and the success of the work is complete. The bright rich colours of the angels contrasting with the chocolate and white, in which most of the remaining decoration is executed, produces an example which is rich without being gaudy. Another great

improvement effected in this transept is the removal of the superstructure, which used to surmount the solid stone screen, dividing the west aisle, always used for sacristies, from the body of the transept, and absolutely to convert them into separate apartments. The roof has been simply polychromed in restoration of the old design, which has been traced, and the colour has likewise been replaced upon one of the capitals. Now that so much has been done the removal of the cathedral library, which at present blocks up the eastern aisle of this transept, is imperatively called for.

In the south-west transept, the apsidal chapel of S. Catherine, projecting from its eastern face, is internally completed, except the glazing, and has a very solemn effect. Its upper story opening into the transept by the triforium has yet to be finished. The groining is of brick with stone ribs. Several of the panels of the roof of this transept have been coloured. We cannot say that we like the designs, which are adopted from the patterns of early MSS.

We have left what we had to say about the painted glass to the last. Since we last visited the cathedral many additional painted windows have been put in, especially those in the south aisle of the nave, and the accompanying restoration of the ancient Romanesque windows, in place of those intruders which had been put in in the fourteenth century, carried out. The first in order and merit which we shall mention are those by Henry Gérente in the south transept. When we last visited the cathedral the one to the north, the history of Abraham, was in its place; the adjoining one, the Moses window, was unpacked but not fixed. Now that it is in its place we have no hesitation, especially as its painter is beyond flattery or criticism, in saying how admirable a production we think it. Both of the windows are excellent, but the second peculiarly so, from the exquisite harmony of colour pervading the whole composition. The dominant hue is blue, which forms the ground of the panels. The drawing is bold and clever, and the whole window sparkles and seems to emit light. Red being the tone of the adjacent one, the two set each other off most happily. These windows incontestably prove what we have always asserted, that Henry Gérente was a true artist; not a mere archæologist, or a restorer of painted glass, but one who laboured for the general effect, as well as for the perfection of one detail or the other, and who always took into account the locality for which he was working. The third window in this transept of the upper range, designed by Henry Gérente and executed by his brother, is likewise a very successful one, but of course loses effect by the one adjoining being filled with plain glass. It represents events in the life of Abraham, with their antitypes, from the New Testament. The window at the west end of the south aisle of the nave, which we learn was likewise the joint work of the two brothers, is not so successful; the ground is very good, but the drawing of the groups not at all equal; we conclude that it must have been wholly executed from very imperfect sketches left by Henry Gérente. The window of Mr. Alfred Gérente's, containing passages from the history of Noah, though anticipatorily described in the circular as fixed, was not in its place when we visited the cathedral.

The most eastern window of the south nave aisle, by the Rev. A. Moore, is a very remarkable production for an amateur. Had it been the work of a professional glass painter, we should have considered it as showing very great promise; still more so when it is not so, but the amusement of the leisure hours of one who has only taken up glass painting as his relaxation. The drawing is rather too archaic, and the pieces of glass which form the back ground too small; but the whole coloration is very rich and harmonious.

Five additional windows by Mr. Wailes, all in the First style, have been added to the cathedral since our last visit. Two on the ground range of the north aisle are very feeble and spotty, and the design extremely affected; they represent passages from the life of S. Paul. In the head of one we observed a small panel, containing a cross, introduced in a perfectly modern way. We hear that Mr. Moore is going to fill up the remaining large window of this transept, adjacent to the large one, containing the commencement of S. Paul's history, put up some years ago by Mr. Wailes. We fear that the professional painter will not have the advantage by the side of the amateur. Two of the windows in the south-west transept likewise contain glass by Mr. Wailes, very laboured. His last window, that in the south aisle, is the best, and shows well; but somehow the drawing, in aiming after correctness, decidedly loses spirit. The windows by Mr. Howes and Mr. Gibbs are decidedly barbarous, antiquated, and dingy, and the drawing neither correct nor spirited. Mr. Gibbs has also put up a figure of Melchisedech in one of the lights of the window on the clerestory range of the south transept. We pity him for being thus thrust in comparison with Henry G rente. But undeniably the worst of all the new windows at Ely is that (not mentioned in the above report) placed by Mr. Warrington in the south aisle of the nave. This wonderful production combines elements difficult to bring together in the same work of art, being at once dingy, flaunting, and poor from the quantity of white inartistically streaked across it. The drawing is of that peculiar style, in which Mr. Warrington is not likely to have many voluntary imitators.

Our modern glass painters seem hardly to have studied leading as a science. In avoiding the mistake of the transparency school, they have fallen into the opposite extreme of utterly disregarding the detriment which these black streaks may be to their designs. Among the various artists who have, as it were, entered into a competition at Ely, we miss Mr. Hardman; we trust one of so high and deserved a reputation may not be overlooked. Mr. Cottingham is designing two windows for the south aisle of the choir.

In pursuance of the temporary devotion of the lady chapel to the cathedral service, the ancient altar levels have been restored, and paved with encaustic tiles. We are sorry to have to add that, instead of the stalls being properly placed, as was originally intended, they have been ranged along the east end, right and left of the altar. Besides the extreme impropriety of this arrangement, the practical disadvantage has ensued of one half of the choir not being able to hear the other sufficiently well to keep the time even.

With all the gratitude which we might feel to the benefactress of Prior Crauden's chapel for the ancient glass which she has placed in its east window, we must be excused for giving utterance to the wish that she could have bestowed in some other form her bounty, for the ancient glass which she has placed into the beautiful east window of that chapel is really quite unworthy of such an honourable position.

## MEDIÆVAL SYMBOLISM OF WEATHERCOCKS.

IN the second number of the *Instrumenta Ecclesiastica* we gave a design for a weathercock. The mystical explanation which mediæval times attached to the symbol is so well given in the following lines, that we present them to our readers. They are from a MS. circ. 1420, preserved in the cathedral of Oehringen, and have been published by M. Edélestand du Meril. We only give a few out of many; and have made some corrections for the sake of the sense.

Multi sunt Presbyteri qui ignorant quare  
Super domum Domini gallus solet stare :  
Quod propono breviter vobis explanare,  
Si vultis benevolas aures mihi dare.

Gallus est mirabilis Dei creatura,  
Et rara presbyteri illius est figura,  
Qui præest parochiæ animarum cura,  
Stans pro suis subditis contra nocitura.

Supra ecclesiam positus gallus contra ventum  
Caput diligentius erigit extentum :  
Sic Sacerdos, ubi scit dæmonis adventum,  
Illuc se objiciat pro grege bidentum.

Gallus, inter cæteros alites cœlorum,  
Audit super æthera cantum Angelorum :  
Tunc monet excutere nos verba malorum,  
Gustare et percipere arcana supernorum.

Quasi rex in capite gallus coronatur :  
In pede calcaribus, ut miles, armatur :  
Quanto plus fit senior pennis deauratur :  
In nocte dum concinit leo conturbatur.

\* \* \* \* \*

Gallus regit plurimam turbam gallinarum,  
Et solitudines magnas habet harum :  
Sic Sacerdos, concipiens curam animarum,  
Doceat et faciat quod Deo sit carum.

Gallus gramen reperit, convocat uxores,  
 Et illud distribuit inter cariores :  
 Tales discant clerici pietatis mores,  
 Dando suis subditis scripturarum flores :  
 Sic sua distribuere cunctis derelictis,  
 Atque curam gerere nudis et afflictis.

\* \* \* \* \*

Gallus vobis prædicat, omnes vos audite,  
 Sacerdotes, Domini servi, et Levitæ,  
 Ut vobis ad cœlestia dicatur, Venite :  
 Præsta nobis gaudia, Pater, eternæ vitæ.

## COLONIAL CHURCH ARCHITECTURE.

### CHAPTER XVI.—SYDNEY CATHEDRAL.

THE committee for the building of Sydney cathedral have made their annual report, at an influential meeting presided over by the Bishop of the diocese. The following long extracts are of importance and interest :—

“ On the occasion of the fourth anniversary of their constitution, the cathedral committee beg to submit a brief statement of their proceedings during the past year, for the consideration of the subscribers to the building fund, and of all who may be interested in the completion of the cathedral.

“ At the last annual meeting, your committee felt it incumbent upon them to express, both by their report, and also by one of their resolutions submitted for the adoption of that meeting, their regret that the amount of subscriptions for the year had not been equal to that of the one preceding, and that in consequence the progress of the work had been retarded in a corresponding ratio. They at the same expressed their hope that a relief from the embarrassment which it was acknowledged then beset the commercial enterprise of the community, coupled with the silent appeal of the gradual growth of the cathedral itself, would enable your committee, on their next anniversary, to report a considerable increase of the fund committed to their charge.

“ It may be that the ‘time of relief,’ to which your committee then looked forward, has not yet arrived, or that in their earnestness of desire for the completion of the cathedral, they had over-estimated the effect which its progress was calculated to make upon the public mind; but certain it is, from whatever cause it may arise, that the subscription list of the year 1849—50 does not bear evidence of any approach to a realization of your committee’s expectations.

“ It is true that the amount of subscriptions advertised for the period referred to does, in the aggregate, exceed that of the previous year by

upwards of £200; but your committee beg to draw your attention to the circumstances of increased subscriptions from home, and of those raised for special purposes here, as the cause of that excess. The amount of subscription to the General Building Fund received from the colonists themselves during that period has been only £508;—an amount exceeding only by about £2 the sum collected during the previous year.

“It is with a feeling somewhat approaching to that of shame, that your committee feel themselves constrained to submit such a statement to the world. But for their own vindication they deem it necessary, lest suspicion might exist of their not having been so active, so progressive, as many ardent minds might have wished them to have been, and but for this public statement might perchance have thought them capable.

“Your committee are nevertheless grateful for what has been done, although it falls short of what they hoped for; and they beg leave to offer their heartiest thanks to all who have aided their efforts for the completion of the cathedral by their subscriptions to the general fund during the last year. With but few exceptions they are those whose names have appeared as friends and well-wishers of the work from the commencement of your committee’s labours—a most gratifying circumstance, inasmuch as it affords a kind of guarantee that, until the temple be completed, slow though its progress may be, they will not only not cease to make their annual offering for so good a work, but exert themselves also in their respective spheres to induce others to follow their excellent example.

“With so limited a sum at their disposal, it was impossible for your committee to enter upon any extensive contract for work during the past year, unless they had consented to lay aside for the time their professed determination of avoiding debt. They preferred, however, an adherence to their original principle of action, and resolved ever to abide by it, as the only safe course of conduct. At the time of the last annual meeting, the fourth contract was in progress. That contract was for the completion of the south aisle walls, and a corresponding portion of those of the south-western tower, and the tracery of the aisle windows. The whole of the work embraced in that contract is now finished. And in addition to it your committee were enabled to accept a fifth contract for the completion of the north aisle walls, and for the elevation of those of the north-western tower and north transept to a similar height, including also the tracery of the north aisle windows. The last stone of this portion of the building has also been laid, completing thereby what may be termed the outer walls of the cathedral.

“The next portion of the work to which your committee propose to direct their immediate attention, is the erection of the columns necessary for the support of the clerestory walls, and the lantern tower,—the completion of the tracery of the east window, and of that of the choir-aisle windows.

“For this purpose, the sum of at least £600 will be required. A portion of the work has been already anticipated and partially completed, through the zealous efforts of a member of your committee,



Mr. James Powell, who has devoted himself to the labour of collecting one-half the sum required for the tracery of the eastern window, and the erection of the half-columns immediately adjoining, and terminating the series necessary for the support of the clerestory; this half amount has been kindly responded to by our metropolitan, the Right Rev. the Lord Bishop of Sydney, as almoner of the ladies' fund.

"But your committee beg leave to remind you that the sum of £600 will not be sufficient to keep the workmen constantly employed during the current year. Your committee are in a very different position on this present anniversary, from that in which they were on the last occasion they had the pleasure of appearing before you. At that time they *had but entered* upon a large contract for which the funds of the preceding year were pledged, but which nevertheless, in addition to the works embraced in the fifth and minor contract, enabled your committee to keep men regularly employed upon the ground.

"On the present occasion your committee appear before you in the state of those who commence a new work without funds. Their treasury has been exhausted by the completion of all that has been contracted for;—and they once more, for the fifth time, earnestly and sincerely ask you to enable them, by your kind and prompt assistance, to allow them to start at once, not only with the work which they have in *immediate* contemplation, but also to make such further arrangements as may be necessary for the continuous progress of the building.

"At the last anniversary meeting you were informed of the liberal donation of £300 from two ladies in England, who would not allow their names to be made public; and you will in all probability recollect that it was suggested by one of the speakers on that occasion, that the ladies of the colony would most likely feel so deep an interest in the circumstances of the offering, as to be easily induced to lend their willing aid, for the purpose of collecting from their friends, and others brought into immediate contact with them, small amounts, which, in the aggregate, would be sufficient to double the sum so generously given by the unknown English donors.

"Acting under the influence of this suggestion, your committee took the liberty of addressing a circular letter to ladies resident in Sydney, requesting their kindly co-operation with their sisters at home; and your committee rejoice in having it in their power to report, so far as the returns they have received enable them to do, that their application has not been in vain. Your committee asked for the sum of £5 from each lady whom they addressed; and in each instance of a reply made to their request that sum at least has been paid to the treasurer, in many cases exceeded, and in some cases doubled. For these proofs of co-operation your committee beg permission to offer their very hearty thanks."

After acknowledging the Bishop of Calcutta's subscription towards the work, the committee thus proceed:

"Your committee are fully sensible of the weight of the testimony thus given by the Primate of India to the importance of the work in which they are engaged, and to the value of cathedrals generally. And whilst on this topic they cannot refrain from congratulating you upon

what at the period must have seemed very discouraging and untoward, viz., the suspension of the erection of the edifice from the year 1842 until it passed into the charge of your committee in the early part of the year 1846. That then apparently provoking retardation of work, however, gave time for the arrival in this colony of a gentleman thoroughly imbued with the spirit of church architecture, the study of his whole life. That gentleman is Edmund Blacket, and to him your committee, on their first institution, deemed it right to intrust the charge of designing the new cathedral which they proposed to build. Mr. Blacket was beset with difficulties on the very commencement of the work which he had undertaken, arising principally from the circumstance of his being obliged to dovetail the then existing portions of the structure into his own new work, so as to form one harmonious design. How successfully these difficulties have been overcome your committee need not tell you. But they wish on the present occasion to record their high appreciation of the services of Mr. Blacket, the architect of the cathedral, since it has become incumbent upon that gentleman to resign the office which he held in connection with your committee, in consequence of his having been selected by her Majesty's government to fill the more important office of Colonial Architect. Sorry as your committee are to part with so valuable a friend and adviser, they nevertheless rejoice in his promotion to honour: and the difficulties which would have otherwise beset them have been in a great measure removed by the completion of the design and of the elevations of the edifice prior to Mr. Blacket's resignation; so that your committee have not thought it necessary to do more than appoint a gentleman, Mr. T. W. Shepard, to act as clerk of works for carrying out Mr. Blacket's views.

"Your committee are sensible of the many grounds upon which the erection of a cathedral may be advocated; but chiefly do they recommend the great work to notice as one best calculated to prove to the world our acknowledgment that the service of God is a thing of importance, deserving our utmost labour and care. The spirit of religion requires that the temple should be worthy of the Divinity Whom we worship. It was so at Jerusalem, and should so ever continue to be. But apart from these considerations, the completion of the cathedral of S. Andrew has *special* claims upon the inhabitants of this city and diocese. The multitude of visitors continually flocking into the city from the interior for the transaction of business, find difficulty in seeking where to pay their public devotions to Almighty God. Our parish churches are full, and those visitors, comparatively speaking, strangers, feel a delicacy in the probability of encroaching upon the privileges of others. But once open the portals of the cathedral, and there will be room for all. Only let it be known throughout the land that there is in this city a temple dedicated to the service of God, open to the admission of anyone and everyone without let or hindrance, and its crowded courts—on every Sunday at least, if not on every other day,—will bear joyful testimony of a people's grateful thankfulness for the blessing which, through the guidance of a good Providence, you will have bestowed upon them. And who can rightly estimate the value of the beauty of the cathedral service?

"Your committee will conclude their report by quoting the words of a judicious writer upon the subject:—'The very sound of the Cathedral choir strikes the heart of the casual passenger with feelings of reverence, and reminds him that all his thoughts should not be given to the affairs of this world. Whether, therefore, we regard the honour of God, or the good of the souls of the people, we consider the choral services of our cathedrals of infinite value. They are types of the everlasting praise which is due from all created beings, they go up as intercessions for the toiling world, they help to imbue many a worldling and sceptic with feelings which, if cherished, may conduce to their everlasting benefit.'"

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### MR. HARINGTON ON THE RECONCILIATION OF CHURCHES.

*The Re-consecration, Reconciliation, &c., of Churches according to the Law and Practice of the Church.* By E. C. HARINGTON, A.M., Chancellor of the Cathedral Church of Exeter. London. Rivingtons. 1850.

THE above important pamphlet, read originally as a paper before the Exeter Diocesan Architectural Society, has been already briefly noticed in the pages of the *Ecclesiologist*, but we are induced again to call the attention of our readers to it, because it gives us so clear a summary of the law of the Church upon a subject which has been too much neglected, both theoretically and practically.

"It is no matter of surprise," writes Mr. Harington, "that the several societies connected immediately with the erection and improvement of churches should be frequently and anxiously applied to in the hope that many difficulties, touching the consecration, re-consecration, reconciliation, and confirmation of churches, may be solved by an appeal to the societies in question. The church-building and architectural societies are, accordingly, placed at times in the position of being called upon to form an opinion, and to give advice upon some intricate point connected with this subject, the solution of which lies concealed in some ponderous tome of Canon Law: and the object of this present paper, written at the request of the *Exeter Architectural Society*, is to aid investigation under these circumstances." Page 1.

To the object here stated Mr. Harington applies his extensive acquaintance with Canon Law, and shows from the highest authority that in all cases of church restoration or enlargement some Episcopal Act is required to perfect the work. Partly from a disregard to the primitive rule, *μηδὲν χωρὶς ἐπισκόπου*, partly too from the expenses incident on obtaining a faculty from the Bishop's Court, it has been common to pull down and build up, to close and re-open churches, the former by the mere will of the parishioners, the latter with no other ceremony than a gathering of neighbours to admire it, or, it may be, to criticize.

How seldom do we find a bishop taking part in the work, rather, we should say, performing the work, as bishop. Yet, as Mr. Harington notes in p. 53, quoting from the constitutions of Otho, (a part, be it remembered, of our own Ecclesiastical Law,) "Ad hæc nec præsumant Abbates aut Ecclesiarum rectores antiquas Ecclesias consecratas, sub prætextu amplioris vel pulchrioris fabricæ faciendæ diruere absque licentia diocæsani Episcopi et consensu, præsentì Statuto inhibemus." And what is not to be begun without the bishop's sanction cannot be completed without his blessing. Thus in the work before us we have several cases in the practice of our own Church, showing this necessity. In the fourteenth century we have the inhibition of Simon Sudbury, Archbishop of Canterbury, against the Bishop of S. Asaph, for permitting the celebration of Divine Offices in churches which were not consecrated, or which "si forte polutæ fuerint, nullatenus sint reconciliatæ." In the seventeenth century, when the church of South Malling had been not only profaned, "but was also new built, and then used for Divine offices, without new consecration, Archbishop Abbot (A.D. 1611) interdicted the minister, churchwardens, and parishioners, 'ab ingressu Ecclesiæ,' till it should be consecrated." The instrument is given at length in note k, page 6. But as consecration, once conferred, was never, except in extreme cases, to be repeated, *reconciliation* by the bishop was the ordinary rite by which a church which had been profaned, or had been either enlarged or repaired, was restored to its former rights and privileges, as instanced in the Reconciliation of the Cathedral Church of Exeter in 1459, of Lichfield Cathedral by Bishop Hacket after the great rebellion, in 1669, and in several others here mentioned.

We are unable to give a summary of Mr. Harington's statement of the law on this point, as we should have to extract a large portion of his treatise, which is itself a summary of the law, as gathered from the most celebrated canonists: we must refer our readers therefore to the work itself. We must, however, give the following extract, as containing the opinion of the present learned and zealous Bishop of Exeter, and his expressed readiness to act in strict accordance with the ancient Canon Law.

"To those who feel that many things are now done which ought not to be done *χρῆσις ἐκτισκόρου*, and who rightly consider that the completion of such a work as the enlargement of God's house should, prior to the re-commencement of Divine offices and service therein, receive 'Confirmatio per Episcopum,' with public prayer, read under the authority of a bishop by the priest ministering vice Episcopi, pro Benedictione operis, (to quote the language of Bishop Mountaigne,) it will be interesting to learn that the bishop of this diocese (Exeter), in 1846, expressed his readiness to grant *Letters of Confirmation* under the circumstances detailed above. The case referred to was that of the church of S. David, in this city, (Exeter,) which had been previously enlarged, but which did not require consecration, inasmuch as the 'nova pars addita' was 'minor veteri remanenti,' and consequently it came under the rule 'Magis dignum attrahit ad se minus dignum, et major pars minorem.' As, however, some persons imagined that the case was doubtful, the bishop was applied to, and in reply his lordship stated, that 'as the additions, however considerable, still form a smaller portion of the existing build-

ing than the ancient portion, according to the Ecclesiastical Law *re-consecration* is not necessary, and, being not necessary, would be improper.' His lordship at the same time expressed his readiness 'to grant *Letters of Confirmation* so soon as the incumbent and parishioners in vestry assembled should pray him so to do.'" Pages 25, 26.

It is not stated whether this was ever done, but that it may be done is most satisfactory to all who, like ourselves, would see the greatest possible reverence paid to all that concerns the worship of God, both as expressive of our own feelings of awe, and as due to Him Whom it is our highest privilege to serve "in our body and in our spirit."

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### MR. WILLS ON ECCLESIASTICAL ARCHITECTURE.

*Ancient English Ecclesiastical Architecture and its principles applied to the wants of the Church at the present day.* By FRANK WILLS, Architect. New York: Stanford and Swords. 1850.

THE name of Mr. Wills, a member of our own society, who went out with the Bishop of Fredericton, and afterwards settled at New York, is favourably known to our readers. The practical object of the present volume is stated by the author to be an endeavour especially to put before the eyes, as far as may be, of American Churchmen, a picture of an ancient English parish church. It is prefaced by a sketch of the history of church architecture in England.

A lithograph of the tower of Earls Barton, Northamptonshire, introduces the Saxon style, and the other styles—for which the Ecclesiastical nomenclature is adopted—are briefly described, and partly illustrated from specimens well known to English readers.

We rejoice to hear that "the author is not aware of any attempt being yet made in America to imitate the Norman style." We wish we could say as much for this country.

Mr. Wills is generally quite correct in the architectural views and principles that he enunciates. We observe, however, that, while properly recommending Middle-Pointed for modern use, he allows as an alternative, in unfavourable cases, "an adaptation of First-Pointed." We are glad to see him enforcing with much particularity the distinction between a cathedral and a parish church, which, so much overlooked even here, is likely to be still more disregarded by our American brethren.

In short, we cannot but feel glad that a volume like the present, so generally sound and high-principled, and so very creditably got up, both in text and illustrations, has appeared from the American press. It can scarcely fail of doing good; and, although we could have wished to see less fine writing in parts, it deserves as much commendation for its execution, as for its intention. Some observations of the author, suggested by his American experience, are curious enough. At p. 53 he sketches the rapid change of hands which often awaits

"an Universalist church," or a "temple of reason," built by the sects of a day in American cities. Elsewhere he reasonably regrets that the American Church, together with the canon commanding it, has lost the practice of placing the font in its "ancient usual place." We were not prepared, we confess, to hear that it is a "not unfrequent custom" in America to have no pulpit! Mr. Wills pleads for one more warmly perhaps than is necessary.

Mr. Wills thinks that each American parish church,—there being no cathedrals—should, by the rubric, have a bishop's throne. Of course he earnestly desires a beginning to be made in supplying that great want of a Church system—a cathedral. We are surprised it has never been attempted.

Our readers will thank us for the following extract. The author is speaking of polychrome. "A little *painting*," he says, "is a dangerous thing, and if it be diluted by a timorous hand, it at once becomes feeble and insipid in the extreme. The few attempts we have seen in this country resemble ancient art about as much as Watts' Hymns for Children do the *Te Deum*." (p. 81.) Again, Mr. Wills exhorts his readers: "Let us dip our pencils in the hues of heaven, borrow the tints of a cloudless sky or a setting sun, transfer the bright star from its amethystine vault to our churches' ceilings, and call angels from heaven to keep watch over the faithful."

We must protest against the doctrine advanced by Mr. Wills (p. 90) that in a Pointed church of brick the dressings must be of stone, and that where brick is the only material to be got, the Romanesque style should be used. Both these canons are wrong. And again, after some excellent remarks about *sham*, Mr. Wills allows "in a large structure" "the pillars and arch-mouldings to be worked in cement." (Ibid.)

An appendix contains views and descriptions of several churches designed by Mr. Wills, which we shall briefly notice under the head of New Churches in the present number. Mr. Wills apologizes with great modesty for appending these plates of his own works: we think he has done well in following his friends' advice in doing this, and that, particularly after his own disclaimer of the deserts of these churches to be taken as models, it is a good thing for his American readers to see these practical exemplifications of the theories advanced in the volume.

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#### MR. E. A. FREEMAN ON THE ANGLO-SAXON REMAINS AT IVER.

*On Anglo-Saxon Remains in Iver Church, Bucks.* By EDWARD A. FREEMAN, ESQ.

THIS paper, which appeared in No. 26 of the *Archæological Journal*, has been published in a separate form. Mr. Freeman states, that the absence from the account of this church in the Buckinghamshire number of the "Architectural and Ecclesiastical Topography," of any

description of the remarkable fact, that the north wall of the nave exhibits "Romanesque work palpably of two different dates," induced him to undertake the present essay. Mr. G. G. Scott, during some works of reparation in Iver church, discovered that the north wall of the nave, which was apparently Norman Romanesque, was in reality earlier, containing under its plaister the jambs of a door and of windows an evidently earlier epoch. Mr. Freeman found in the restored and replastered church no trace of the door, but in addition to the windows, he discovered remains of a set-off or string-course, both in the north and south walls, proving that the shell of the south wall was also of Saxon Romanesque.

In addition to these evidences of so early a date, is to be added the presence of Roman (or other very thin) bricks in the quoins of the east ends of the nave walls.

We have not room for Mr. Freeman's more detailed descriptions of these remains; but his conclusion is so important and convincing, that we must give it nearly entire:—

"I certainly think this is one of the strongest cases in favour of the existence not only of buildings older than the Norman Conquest, but of the existence of a distinct Anglo-Saxon style,—two questions which ought never to be confused together in the way that they too often have been. To this subject I shall presently recur. In this Iver case we have Norman work, and something older. There is no possibility of mistake; we have the marked familiar Norman work of the twelfth century introduced into an older building; no piece of architectural history can be more certain than that these arches are more recent than the wall in which they are inserted, and the window whose mutilation they have caused. There is no room for any question as to chronological sequence. The only possibility is, that they might be *late* Norman arches cut through an *early* Norman wall. Mr. Scott, however, thinks that the 'northern piers and arches were probably erected about the year 1100.' With every deference to so eminent an authority, I should have placed them rather later, as the bases of the responds certainly seem to me too advanced for that date. But, even putting the Norman work later in the century, we still have the fact that the earlier work is not at all like early Norman, or Norman at all. There is this *a priori* objection to its being since 1066, while against its being of Anglo-Saxon date, there is nothing but the disinclination which exists in some minds to admit anything to be Anglo-Saxon. And though it would prove nothing against documentary evidence or strong architectural presumption, still, without such evidence or presumption, we should be shy of supposing such frequent reconstructions of such magnitude in an obscure village church, as would be involved in the supposition that we have here two pure Norman dates; for though I should place the arches later than Mr. Scott does, they are certainly pure Norman, and not transitional. The case is briefly this; we have unmistakable Norman work; we have also something else, at once earlier in date and different in character. The inference seems unavoidable."

Nor do we see how, in justice to the author and his subject, we can omit the following remarks, involving as they do at the end, a retraction of an opinion advanced by Mr. Freeman in his *History of Architecture*, which we ourselves were never able to admit.

"I observed above, that the questions of Saxon *date* and Saxon *style* are quite distinct. The real question is, whether the English before the Con-

quest possessed a national style distinct from Norman, in the same sense as other forms of Romanesque are distinct from it. In this sense it does not prove a building to be Norman to show that it was built after 1066, or to be Saxon that it was built before. Edward the Confessor certainly, Harold himself not improbably, built in the Norman style before that period; and in obscure places one cannot doubt but that Saxon churches were built for some time after. Even S. Alban's Abbey is in many respects distinctively Saxon in character. And I am well pleased to find these facts taken up under this aspect in Mr. Parker's newly published *Introduction to Gothic Architecture*. He there says that 'the ordinary parish churches which required rebuilding [soon after the Conquest] must have been *left to the Saxons themselves, and were probably built in the same manner as before*,\* with such slight improvements as they might have learned in the Norman works.' He then goes on to mention—I presume from historical evidence—the Saxon churches of Lincoln as having been built after the Conquest by the English inhabitants dispossessed of their dwellings in the upper city by William and Bishop Remigius. No fact could be more acceptable to the believers in a distinct Saxon style: if the Englishmen of Lincoln continued, even when the Norman Cathedral was rising immediately over their heads, to build in a manner, not differing merely as ruder work from more finished, but having essentially distinct characters of its own, the inference is irresistible that this was but the continuation of a really distinct style, which, in those larger edifices which have been almost wholly lost to us, would probably present distinctive features still more indisputable. The mere chronological proof of any existing building being older than the Conquest could never have half the same value as such a testimony as this, which represents Saxon and Norman architecture co-existing in antagonistic juxtaposition. The fact is, however, only the same as we find occurring, to a greater or less extent, at every change of style. At all such transitional periods, we find not only every conceivable intermediate stage, but the simultaneous use of the two styles, each in a state of tolerable purity. And the circumstances which attended the change from Saxon to Norman architecture would naturally tend to make this phenomenon more conspicuous than in subsequent transitions. This change was no native development; it was the innovation not only of foreigners, but of conquerors and oppressors; and while national honour might require, the circumstances of the time would compel, the rude and obscure structures which still continued to be raised by Englishmen to adhere in all respects to the native precedents of better times. Wealth, art, ecclesiastical influence and munificence, were all enlisted on the side of their tyrants.

"Under these circumstances, however, though the native style may have been fondly adhered to, it was no wonder that it soon died out, even in the smallest parish churches. But I am inclined to believe—and I wish especially to take this opportunity of distinctly retracting my opinion to the contrary expressed in the *History of Architecture*—that one very important feature of the Norman style of England was bequeathed to it by its native predecessor. I allude to the enormous round piers, not in any sense columns, but cylindrical masses of wall with imposts, which are so characteristic of English, as opposed to Continental, Norman. I opposed Mr. Gally Knight's view that they were a relic of Saxon practice, and rather considered them as a development of our Norman architects after their settlement in this country, chiefly on the ground that the very few Saxon piers remaining, as at Brixworth, and

\* "These words clearly imply the existence of an earlier Anglo-Saxon style, which was simply continued in the structures raised soon after the Conquest. But the writer's argument is rather affected by a latent fallacy, as if the fact that *some* were later than 1066, proved that *none* were earlier. But by his own showing, these buildings are Saxon in *style*, even if none of them are in *date*."



S. Michael's at S. Alban's, are square, and that in S. Alban's Abbey, where we find so much Saxon character retained, they are square also. But on further consideration, it appears to me that these instances—whose shape, in at least two out of the three, must have been influenced by the nature of the material, which could hardly have been worked in the round form—are not sufficient to establish a rectangular section as that typical of Anglo-Saxon piers, in opposition to the strong *à priori* probability that an insular peculiarity, so distinctive of our later Romanesque architecture, should be in truth a relic of its earlier form."

### FREE ARCHITECTURAL EXHIBITION, 1850.

THE Free Architectural Exhibition for the present year has opened in the rooms of the New Water Colour Society, after all the other exhibitions of the year have closed. As last year, it contains various drawings which have been already shown at the Royal Academy, and which we shall not notice. Of those which appear for the first time in it, there is a very fair sprinkling of subjects with which we are interested.

Mr. E. B. Lamb's first sketch for Pennant church (7) looks very ghastly. No. 12 is the chancel of the church of S. Paul, Westleigh, Lancashire, by Mr. Young, of which we have heard so much in other ways; the church itself is fitted with an ecclesiological animus, the colouring of the cieling seems to us inharmonious. The less that is said of Mr. C. Bailey's design for a church (14) the better. Mr. J. Clarke in partnership with Mr. J. Norton, exhibits the design for the Gloucester and Bristol Training Institution for Mistresses, about to be erected at Stapleton (19): this building aspires after too much effect, and the chapel is heavy.

Mr. Sommers Clarke's design, (23,) submitted for Bracknell church, aims ambitiously at tint and fails in effect. It has a wooden spirelet on the east end of the nave, an over pretentious porch, a transept, and a luxuriance of gables: more of Bracknell church anon.

Mr. Scott exhibits his new church in the course of erection at Ambleside (49); judging from the perspective, we should doubt its being one of his most successful ones; the tower appears too high for the broach upon it.

Mr. Truefitt skilfully adopts the forms of mediæval metal work to modern exigencies in a wrought iron sign lamp, (31,) which is being executed for a street in Manchester. Mr. W. W. Deane exhibits a wonderful interior of a Byzantine church (39). Mr. Calvert Vaux's Baptistery (40, 41,) had better not have been exhibited.

We have already described Messrs. Mallinson and Healy's church at Heptonstall (48, 49). Mr. Godwin's church at Brompton is elsewhere described from the original. Mr. Young's interior of Waltham church, portions of which we have more than once noticed previously, is not good. Mr. John Toner, junior, enriches the exhibition with a design submitted in competition for a church in Sandford district, Cheltenham, in which we counted five gables, two turrets, besides a tower and a mar-

vellous broach upon it. The east elevation comprises a triplet under the centre gable, and a single lancet under each of the side ones. From this we gather, that in writing himself Junior, Mr. Toner did wisely, and that when he designed the church, he had Salisbury Cathedral in his eye.

Mr. Gray sends what he calls a design for a church, in that peculiar species of Italian with projecting keystones, which we are accustomed to think peculiarly connected with stables.

Mr. Street exhibits (70) his stone pulpit for Hadley church, and his wooden one for East Barnet. We prefer the latter.

Mr. Truefitt comes forward with his design, submitted in competition for the rebuilding of S. Thomas, Newport, Isle of Wight, (72,) with an explanatory note, stating that galleries being required, he had provided transepts for them. The design greatly partakes of that mannerism which we should exhort Mr. Truefitt to work himself out of.

We shall notice Mr. Street's restoration of Sundridge church from the original.

Mr. J. K. Colling submits (84) a competition design in Middle-Pointed, for a Wesleyan meeting house at York, and some very ambitious woodwork, which we should think might suit as the fittings of the meeting house.

We have at length found the secret of those exploits of Mr. Allom, which have so often astonished us. It seems (we must apologise for an entire ignorance of the fact,) that in 1826—7, he obtained the gold medal of the Society of Arts; the subject was a cathedral, and the design is withdrawn from the repose of a quarter of a century to decorate the present exhibition. A cathedral by Mr. Allom in 1826 can be more readily conceived than described. Its vision has clearly danced before his eyes ever since. Really, if the present exhibition is to develope in such unexpected ways, it had better, like the British Institution next door, have one period of the year devoted to modern, and the other to ancient works of art.

Mr. C. Innes's restoration of S. Martin's church, West Drayton, (113, 123,) cannot be praised.

The gem of the exhibition is without doubt (116) Mr. J. Edmeston's, jun., "design for a Protestant church with galleries, timber roofing, and without internal piers." If our readers have ever been in a hop district, they will at once understand us when we tell them, that this building resembles nothing but an *oast*-house with three kilns. Those who have not been so, must conceive its ground plan as that of a club (the card we mean) with the stalk part thickened and lengthened; the kilns are contrived to hold galleries, the service being performed in—to describe Edmestonism by a word borrowed from Christian architecture—the lantern, and the details are worthy of the mass, and make one almost conjecture, that the architect must have connexions in the lace line.

We have competition drawings for S. Thomas, Newport, by Mr. J. D. Wyatt, (117); Mr. J. Johnson, (151, 152); and Mr. F. Ordish, (159, 163); and Mr. Griffin Rawlins, (155); none of which we can approve. The second is in a jumble of styles, and the third is affected,

and the fourth is peculiarly bad. (124,) ambitiously described as "a design for Bracknell church, Berkshire; second selected by the committee from a competition of fifty-one designs," by Mr. G. T. Jarvis, is a convincing proof to us that the committee in question must (as such bodies have been known to be) either have been ludicrously incompetent, or weakly open to local influences, if not both. We have already noticed one of these designs, (23,) and not very favourably, but compared with the "second best" it is almost absolute perfection. Mr. Sommers Clarke showed that he had at least studied the laws of Pointed architecture. The "second best" is in the builder's Gothic of a dozen years back: the affair consisting of a Greek cross, capped with a tower and spire of an undoubtedly original design, with a chancel sprouting from one of the arms, and a porch from another at the side—transept we cannot call it. Mr. Clarke's design is certainly better than this, and we hold it to be an absolute impossibility that the majority of the remaining rejected forty-nine should not have been so also. We should recommend the sevenfold seven brethren to form a charmed band to expose the committee.

Mr. Chantrell exhibits his new church at Armitage Bridge, near Huddersfield, (136,) The tower is absolutely wretched. We find another drawing by the same architect, (169,) described as "the Cathedral of Bruges, showing the addition made to the old tower, from the designs of R. D. Chantrell." What marvellous ill-luck could have made the Belgians think of and employ Mr. Chantrell, perplexes us. The addition—a portentous mass of bastard Romanesque frippery—is ruinous to the tower.

Mr. Christian's proposed church at Forest Hill (138, 142) is correct.

Mr. C. Geoghegan's design for a church (141) is like a former one of his, which was exhibited last year—over done.

We find "cockney" inscribed in our notes against (143) Blendworth church, Hampshire, now building by Messrs. W. G. and E. Habershon.

Mr. Street gives his designs for the school at Inkpen, (a not inappropriate name for such a building,) Berks, and a church in the parish of S. Merwan, Cornwall, (156,) and for the parsonage at Wantage, (167.) Mr. Street is well aware that we are always ready to notice his working drawings, when submitted to us. We therefore do in this, what we should most gladly do in the case of all other architects, refuse to criticise picturesque drawings.

We have now noticed, we believe, nearly all the original ecclesiastical contributions to this exhibition. If we have been able to give but scanty praise, it is not from wishing ill to its spirited conductors. It is but natural that a body such as they are should, in the first instance, find but cold support from those whose habits or interests might lead them to adhere to the other system. We were exceedingly glad to see that Mr. Scott reproduced his beautiful restoration of the Chapter House of Westminster, which we have already noticed. Now that the government, by a tardy act of taste and sense, have seriously set about a new record office, we trust that this will not always exist as a mere paper restoration.

## PROPOSAL FOR A NOTED HYMNAL AND AN EXPLANATION OF THE GREGORIAN NOTE.

WE have, from time to time, offered some remarks on the revival of Ecclesiastical Music, so far as respects chanting, and have felt that in so doing we were not overstepping the limits of our science. Nay, rather, we should fail in our duty to the cause to which we have devoted ourselves, if we suffered this branch of it,—a branch at this time so much occupying the minds of men,—to escape our attention. Those who have read the reports published by the Committee of the Ecclesiological Society, will have noticed that they have found it necessary to appoint a musical committee, composed of themselves and some others, for the purpose of carrying on, and assisting in the movement. With the *Psalter Noted* now attainable by everybody, that committee felt that they need not trouble themselves as to the subject of chanting; but a *Noted Hymnal* was a desideratum of nearly equal importance, and to that task they have accordingly applied themselves.

We do not conceal from ourselves that it is *periculosæ plenum opus alexæ*. Our hymnology is confessedly the weak point of the English Church: heterodoxy in words, and vulgarity in music, will still find their way into churches where, with this exception, the office has ritual propriety and even dignity. It is not wonderful that of the three requisites to a Hymnal, theology, music, and poetry, scarcely ever two, much less all, should be found together. If we escape such heresy as

“When I can read my title clear  
To mansions in the skies”;

or—

“Bold shall I stand in that great day,  
For who ought to my charge shall lay?  
Completely clothed in CHRIST alone,  
And all my filthy garments gone”;

then we fall into such poetry as—

“O pluck them out, and be not slow  
To give my foes a rap.”

Or, if we by great fortune escape both heterodoxy and doggrel, then we have *Sicilian Mariners*, or *Cambridge New*.

The proposed Hymnal, it need not be said, will be entirely from ancient sources. The hymns will be taken from those in general use through the Western Church, before the so-called Reform of Urban VIII. And the melody will be that of the best books, and the most correct churches. The English being of course in the same metre as the Latin, no more alteration will be allowed in the melody than is permitted, in the Latin books, between the different verses of the same hymn. Those who were present at the consecration of S. Barnabas, may have a general idea of the proposed scheme, by remember-

ing the *Cælestis Urbs Jerusalem*,\* as sung then; except that, as the hymns will come out by six or seven at a time, an organ accompaniment, composed on true Gregorian principles, as enunciated by l' Abbé Janssen, and exemplified by M. Edmund Duval, will also appear.

Many of the Gregorian Hymns only require to be known to be strikingly popular; and for adapting vernacular words to these ancient melodies, we have the strongest authority, under the circumstances, —that of Rome herself. Some of our readers may probably know, that the only language in which she allows her own offices to be celebrated except Latin, is Glagolita Slavonic. Now, in a *Rituale Romanum Illyrica lingua* (Rome, 1640) lying before us, we find vernacular hymns, and we give an example from the *Gloria, laus, et honor*, on Palm Sunday.



Even Rome, then, cannot consistently blame words to the vernacular Gregorian melodies, and certainly no one else can.

Now, no one will doubt that the English language is at least *as* harmonious, at least *as* well adapted to ecclesiastical purposes as the Illyrian. But that is not all. The dialect in which the above hymn is composed is, after all, a mere Dalmatian Patois. Even to scholars, accustomed to a purer Slavonic, it is barbarous. And yet, if Rome not merely allows, but authorises such vernacularism, who can forbid us to employ our own Ecclesiastical English? a dialect, be it noticed, as different from our present (if that be any advantage), as the language of S. Gregory of Tours from that of Cicero.

In the churches of the south of Europe vernacular hymns may not unfrequently be discovered. Thus, in the Cathedral of Alghero, in Sardinia, a hymn, in Sarde Patois, is sung on Christmas Eve: the first stanza is as follows:

Un Rey vindra perpetual  
Vestit de nostra carn mortal:  
Del cel vindra tol certament  
Per fer del segle jugiament.

And, till the end of the last century, an extraordinary prose was sung in the same cathedral, on the anniversary of the deliverance of the city from the allied French and Saparesent forces, in 1412. The first stanza was:

Muiran, muiran, los Francesos,  
Ils trahidors de Saparesentos:  
Que han fit la trahiciò  
Al molt alt Rey de Aragò.

(Tyndale's *Sardinia*, I. 82.)

Hymns in the vernacular are also not unfrequently sung in the

\* This hymn is, as is well known, the ancient hymn *Urbs Jerusalem beata* wholly spoilt. In the proposed Hymnal the more ancient forms will be chosen.

German churches (we believe) to the old melodies, and the Oratory in London has published an English Hymn Book.

The proposed notation of the Hymnal will correspond with that of Mr. Helmore's Psalter Noted; the smaller type being used, as in the *Cœlestis Urbs*, already mentioned.

For the benefit of some of our unmusical readers, and of those who are not accustomed to the Gregorian note, we add the following explanatory description; which, though elementary enough to provoke a smile among many, may yet be of practical utility.

Seven letters are used to express the sounds in music; but as not sounds only, but the relative length of each, must be expressed, a graduated scale of four lines, called the *Stave*, is used, each line and space of which, bearing the name of one of the seven letters, gives its own name to whatever mark (or note) of time (or duration) is placed upon it. When the compass of the first seven letters is exceeded, the eighth bears the same name as the first, the ninth as the second, the tenth as the third, &c., the sounds upon each repetition of the seven letters differing in acuteness from the former by the interval of an octave.

Thus we have a series of arbitrary signs or notes, expressive of sound, as follows.

N.B. The different octaves are here marked by a different letter.

The image displays five staves of musical notation, each with a key signature of one sharp (F#) and a common time signature (C). The notes are represented by square marks on the staves, with letters placed below them to identify the sound and octave.

- Staff 1:** Shows a scale of 14 notes: A, B, C, D, E, F, G, a, b, a, G, F, E, D, C, B, A. Below the staff is the text "Or,".
- Staff 2:** Shows a scale of 14 notes: C, D, E, F, G, a, b, c, d, c, b, a, G, F, E, D, C. Below the staff is the text "Or with another mark at the beginning,".
- Staff 3:** Shows a scale of 14 notes: C, D, E, F, G, a, b, c, d, c, b, a, G, E, F, D, C. Below the staff is the text "Or,".
- Staff 4:** Shows a scale of 14 notes: E, F, G, a, b, c, d, e, f, e, d, c, b, a, G, F, E. Below the staff is the text "Or,".
- Staff 5:** Shows a scale of 14 notes: g, a, b, c, d, e, f, g, a, g, f, e, d, c, b, a, g.

The ordinary extent of an ancient church melody, whether it be for the Psalms, Canticles, Antiphons, or Hymns, is seldom greater than eight or nine notes. Most voices have a range of twelve, fifteen, or more notes; hence, although each particular melody was confined to little more than one octave, yet, taking the whole range of church melodies, it was necessary to have the means of writing several more notes than could be expressed by one set of four lines: for this, and for other reasons, two letters, F  $\frac{1}{2}$  and C  $\frac{1}{2}$ , called *Clefs*, are placed at the beginning of each set of four lines, or *stave*, which fix the name of the particular line on which they are placed, from which the other

lines and spaces may easily be named, as shown in the examples above. Each stave must be considered as a part of the entire scale of vocal music, chosen because the melody written upon it requires either the actual notes, or the relative progression of notes, thus expressed :



From this it will appear, that No. 1. would be the proper stave for any melody in the octave from A to a, or from B to b. No. 2. From C to c, or from D to d. No. 3. From E to e, or F to f. No. 4. From g to g, or from a to a.

Hence, also, it will be apparent, that the clefs are fixing and defining notes, but from being connected sometimes with one set of other notes and sometimes with a different set, the relative names of the first, second, third, and fourth lines of the stave vary accordingly.

The relation of sounds thus expressed is called diatonic, and is such that from one letter to the next above or below, there is a difference of pitch, technically called a tone, except between B and C, and E and F wherever they occur, when the difference is only a semitone.

The only Flat used is B Flat.

The remaining notes to be explained refer to duration rather than to pitch, although by being placed upon such or such lines or spaces they derive from them their names of sound. They are the Long  $\blacksquare$  or  $\blacksquare$  or  $\blacksquare$  or  $\blacksquare$ ; the Breve  $\blacksquare$ ; and the Semibreve  $\blacklozenge$ ; which convey their meaning in their names. They indicate a relative rather than a positive duration, and may be sung as a general rule in about the proportion of two to one, i.e. two ( $\blacklozenge$ ) Semibreves, equal in length or time to one Breve and two Breves to one Long. This proportion, however, is only general and approximate, as the time of each is to be decided by the syllables, whether accented or not, emphatic or not, by the character of the words, the rhythm of the melody, and other considerations, which it is impossible to describe. None but a living teacher can convey to the uninstructed the true mode of using these signs; although, doubtless, by a careful and elaborate translation of each passage into modern notation, a skilful musician might be taught its general style and character. These, however, we would remark, he would learn both sooner and better from his own comparison and practice of this kind of music in its own notation.

It only remains to observe, that this notation is in reality more simple and more easily learnt than the modern. It also expresses what the latter does not,—the free and unshackled march of the rhythm of the words, whether in prose or in verse. The hymns will be accented, as is the "Cœlestis Urbs;" and instead of grouping the notes together which are to be sung to one syllable, as is usual in this, the modern slur will be used, as less liable to confuse the singer, or to convey a wrong impression of the time. For further information we must refer

our readers to the writers of Grammars and Treatises on the Plain Song, such as J. A. Novello, Lambert, La Feille, or Janssen, &c.

The harmonies will be printed in the conventional mode used in this kind of music, which is very much the same as ordinary notation, but without bars, and must be played freely, so as to follow the natural emphasis and accent of the words, and the peculiar character of the melody.

The particular key or pitch in which the music is to be sung, will be regulated by the accompaniment. This, however, need cause no anxiety to the singer, as the notes must be regarded as showing a relative and not a positive pitch.

We have thought it best to treat the subject of Gregorian notation in so very elementary a way, in the hope of inducing all our readers, however unacquainted hitherto with ancient, or even modern music, to take a practical interest in the ancient Plain Song. Experience has shown that very little trouble indeed is required in order to make the principles of the Gregorian notation practically intelligible, even to uneducated persons; and we believe that every one, who attends public worship, ought to be able to guide himself by this notation in the responses, chants, and hymns, in which he will take a part.

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#### LITTLE MAPLESTEAD CHURCH.

OUR readers will share the interest we have felt in hearing of the projected complete restoration of the church of S. John Baptist, Little Maplestead. The only one of the four round churches in England that is situated in a village, it seemed, if only on this ground, far less likely to follow its sisters of S. Sepulchre's Cambridge, and the Temple church in London, in restoration than the remaining round church at Northampton. But besides this, the tithes, great and small, of Little Maplestead are hopelessly alienated from the Church, going to the support of some fanatical sect which but for this unhallowed endowment would have long ago perished. In short, but for the spirited endeavours of certain of the neighbouring clergy and gentry, this important work could never have been thought of. We trust that they may receive such encouragement from all who are interested in church architecture, as to enable them to carry their undertaking to a successful conclusion. We hope to show all our readers that their assistance and liberal contributions are deserved.

Unlike the other round churches, Little Maplestead is of Middle-Pointed date. It is very small, comprising a nave, hexagonal in plan, surrounded by a circular aisle, the whole internal diameter being little more than thirty feet, and an apsidally terminated chancel about thirty-six feet long. Externally, the chancel roof dies into the conical roof of the nave, and there is a shabby modern western porch, the only entrance to the church.

The restoration of such an edifice presents many serious difficulties, not the least being the necessity of retaining scrupulously all the ex-



iating architectural features. Again, how can such a church receive any additions, in order to accommodate, as is required in the present case, a larger congregation? We congratulate the Restoration Committee on having secured the services of Mr. Carpenter, who has very successfully, in our judgment, solved these problems.

The architect has been religiously "conservative" in his treatment of the fabric. He has sacrificed nothing, and has added but two buttresses to the western part of the nave, four to the chancel, and a new wooden western porch, of good Middle-Pointed detail. The west door too had perished, which with the windows, requires to be renewed. The new buttresses are similar to the existing ones, and the windows are copied from the decayed originals. The *contour* of the exterior is also preserved, but with improved detail. We should add, that neither the present roofs nor any part of the circular nave except the walls, and the six columns with their arches, are original: and Mr. Carpenter, after careful examination, is of opinion that the triforium and the whole of the upper part was always of wood, there never having been more masonry than is now in existence.

Accordingly, the designs now before us propose to add a wooden triforium, with open screens of excellent detail, over the hexagonal arcade; and above this will rise a framework, supporting a flat timbered ceiling, over which again will be a low belfry story, opening by cancellations to the external air, and surmounted by an hexagonal pyramidal roof. Externally, the slope of the roof of the circular aisle is relieved by small dormer lights. We really do not know how this part of the church could be otherwise treated, and we think the idea has been admirably carried out.

With respect to the necessity of enlarged church room, Mr. Carpenter has done what, under the circumstances, must be allowed to be justifiable: viz., to throw part of the constructional chancel into the nave, parting off by a screen the eastern portion of it for a *chorus cantorum*, properly arranged, while the apse forms the sanctuary. Besides this, a considerable number of persons may find room, on moveable seats, in the nave; and the triforium (to which Mr. Carpenter has provided means of access in a staircase in the thickness of the wall at the north-east of the nave) will also hold others, such as strangers who may visit the church.

The sum required for the works we have thus described, amounts to £1720, which is not large, considering the complete restoration that is necessary, and the importance of putting this most interesting church into a state of thorough repair. This part of the contemplated works appeals so strongly to mere archæologists, as well as to other classes, that we sincerely hope the required sum may be raised without difficulty. But ecclesiologists cannot consider the restoration complete, without polychromatic decorations to the triforium, and stained glass, and some kind of reredos. For these works about £900 more will be required; but we are glad to learn that some special promises of decorative works have been received by the committee.

We shall continue to watch with great solicitude the Restoration of Little Maplestead.

## THE "CHURCH MUSICAL UNION."

*The Church Musician and Library of Church Music.* No. 1, May, 1850, &c. &c. (monthly) 4to.

*The Church Hymn Book and Church Tune Book, being a Collection of Hymns for the days and seasons of the year, united to appropriate Tunes, and set forth in a plain and simple harmony for the use of the Church of England.* Parts I. II. III. 4to. London: Rivingtons, 1850.

*The Church Anthem Book and English Antiphonal. A Collection of Anthems for the Days and Seasons of the Ecclesiastical Year, in a new simple, and expressive style, for the use of the Church of England.* Folio. Nos. I. II., &c. D'Almaine & Co.

"A MUSICAL periodical, really popular, and conducted upon church principles, having for its object the practical question—What can be done to bring about a better state of things?—seems on all sides to be a desideratum." So on behalf of the members of *the Church Musical Union*, speaks the editor of the first of these publications in the opening number. And who more fitted to accomplish this object, than one who admiring the old Gregorian melodies in which he only seems to desiderate clear rhythm, "dislikes the English services by Aldrich, Bevin, Bird, Blow, Child, Farrant, Gibbons, Morley, Purcell, Rogers, Tallis, and others," (p. 26, 27;) and would replace the heavy strains of their "extinct and moribund anthem music" by the glorious spectacle of the songs of the early Church united to the new school of Mendelssohn, "a school which seizes hold of our primitive forms and condenses them into a sun-light clearness of shape and form," which demolishes Handel and all preceding him, giving us "models without speck or blemish, which utterly extinguish all the Anglican misconceived notions of beauty in ugliness, strength in weakness, condensation in vagrancy, knowledge in ignorance, and heart without soul." (p. 36.) The result of these somewhat recondite announcements is to be seen embodied in the two other publications above recited, whose praises fill every number of the periodical, the one intended to reform our ordinary psalmody, the other our more refined anthem music. "Once on a time," we are told (p. 21) "the Puritan was the psalm-singer; in the last century the Methodist was the choralist; now it would seem the Puritan and the Methodist become inaudible before the more vigorous tones of the Puseyite": but then comes the comforting assurance that "*our little Church Musical Union* knows no party, and we know as little of Puseyism as we do of Daleism or Noelism;" and "care not whether we be called Brownists, or Puseyites, Free Church or High Church, men of Binney, or of Waite, of Curwen or of Cumming." The entire freedom from party that characterizes "*our little Union*," is indeed put out of all doubt by the advertisement list of our periodical; where we see the composer whom it everywhere delights to honour as the instrument of these reforms, not only furnishing music to the Christmas Carols, the Stabat Mater, &c.,

of Mr. Blew, but giving us "Dr. Watts' own Tune Book, compiled, arranged, and edited" by the same H. J. Gauntlett, Mus. Doc.; and the Bible Psalms arranged and set to 373 chants by the same hand, for the use of dissenting congregations.

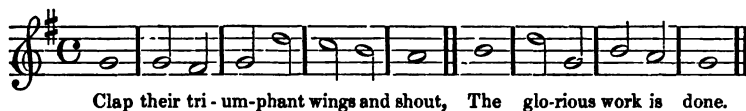
We cannot but admire the vigour with which this complacent eclecticism is set forth by "our little Musical Union"; nor can we be very severe on the incessant self-laudation that supplies us so abundantly with the means of testing its accuracy. We would only suggest the very obvious danger, that one occupied in pleasing such very distinct parties, while flattering himself he is producing a work "acceptable to Puseyites," may unawares mix his styles, and give to one of these parties what is more proper for the other. E. g., if Churchmen are called upon to sing on Ascension Day such words as these,—

Conqueror ! they bring his chariot out  
To bear Him to His throne;  
Clap their triumphant wings and shout,  
The glorious work is done—

it should seem of little moment whether these Conventicle words be sung to the proper "Poland" tune of the dissenting books, to wit—



or whether they be sung to the new "Rochester tune," to which "Puseyites" are invited to sing them in our present hymn-book :—

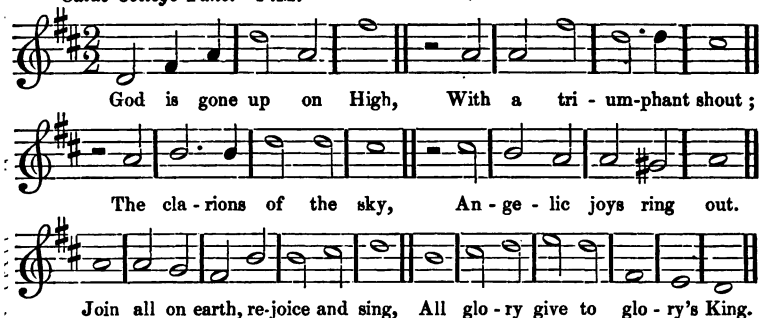


The "Puseyite" might even be so unreasonable as to think that there is not so much dissimilarity in the style of the tunes themselves thus severally concluded; and not much to choose between them, though the latter is one of the "melodies" characterized in our review as "worthy of utterance by all Christendom—breathing out the impersonal phrases of the ancient music, with a vigour and epigrammatic expression (sic) that has hitherto met with no parallel, and is as surely beyond all rivalry as imitation." (p. 15.) Another of these inimitable melodies, termed "a noble choral," adapted for Whit-Sunday, and christened S. Martin's Tune, reminds us of nothing so much as of an effusion of our old friend J. Mazzinghi, known to our mothers as

"A soldier to his own fireside,  
With honour was returning."

Of another Whitsuntide hymn, termed S. Dunstan, and characterized as "a perfect gem," we may indeed observe that "none but itself can be its parallel." Another, termed Caius College Tune, we suppose in compliment to Dr. Chapman (as Drs. Hawkins and Phelps have severally their Oriel College and Sidney College Tunes, &c. &c.) may rival the richest jubulations of Baptist hymnologists, the Falcon Street, the America or Thyatira of the Rippon and other collections. The words set to this academic melody should also be cited as expressing "the quaintness and raciness of expression in the hymns which well supports the bold outline and clear symmetry of the music" according to the admiring editor.

*Caius College Tune. P.M.*



God is gone up on High, With a tri-um-phant shout ;

The cla-rions of the sky, An-ge-lic joys ring out.

Join all on earth, re-joice and sing, All glo-ry give to glo-ry's King.

This is no singular or outrageous specimen of the kind of hymn and of melody which this periodical holds up to admiration, not merely as intrinsically excellent, but as identical in substance with the olden song of the Catholic Church, "which English priests have sung for a thousand years." (p. 15.) After this, it were superfluous to criticize the harmonies to which they are set, or to ask how far the boast is verified of having applied to those venerable ancient strains the riches of modern art and genius ; such as, we are assured, when represented at Covent Garden and Exeter Hall, "do more for church music than Mr. Goss or Mr. Turler, or all the cathedral organists put together. . . *They* will be weighed in the balance and found wanting ; while the Jews Meyerbeer and Mendelssohn, the Pantheist Beethoven, the Romanist Weber, the anything-arian Auber, will go down to posterity as great men, who could throw a charm round the simplest of the church songs, without the aid of Church palaces or her surpliced ministers."

Still more superfluous do we deem it to discuss with Church-music-restorers, they gigantically supported, the merits of the novel theory of harmony, to which they have pledged their adherence, that of J. J. de Vernes de Spinola ; a system in which, if they truly represent it, all the mathematical principles on which the doctrine of concords has been based, from the time of the Greeks to that of Rameau and Tartini, are thrown to the moles and bats ; and in which, despite of science and of ear, "any interval smaller or greater than a minor third" (including of course the major third, the fifth, and the octave), "is a dissonance." (p. 2.)

But there is one matter which must not be passed over—being one which the editor introduces in his first number, and to which he attaches primary importance. This is, "The Musical Prayer Book rhythmically accentuated," in which every syllable is rigorously determined in length, and all grouped into strictly equal bars, after the following fashion :



Spare thou them O God which con - fess their faults.

Re - store thou them that are pen - i - tent.

Ac - cord - ing to thy pro - mi - ses de - clar - ed

un - to man - kind in Christ Je - su our Lord.

In this, as the editor carefully informs us, we are not to consider the time of the notes as suggested merely and not determined by the note, as in the catch-penny publications of Mr. Helmore and others ; no, a minim is a minim, a dotted-crotchet is a dotted-crotchet, and nothing else, and must be exactly so sung or said. Now we will not venture to pronounce on the effect of prayer thus recited, as it has never been our fate to hear the like ; it must be such as to make all *impressive* reading, as it is called, insipid in comparison ; and if accompanied as the directory carefully accompanies them, with the rules of Garrick and Sheridan for emphatic and pathetic recitation of the prayers, the effect must be really marvellous. The ear duly disciplined and prepared by this Procrustean handling of the unmetrical parts of the service, the Exhortation, &c., will be less astounded at the *rests* prescribed in the measured canticles, of which the following is a specimen. Conceive the effect of a Gregorian strain thus jerkingly concluded by each semi-choir in succession !



Praise him and mag - ni - fy him for ev - er.

# ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY.

MEETINGS of the Committee of this Society have been held on August 10, September 10, and September 18th, and have been attended by Mr. Bevan, Mr. Forbes, Mr. France, Rev. T. Helmore, Mr. Hope, M.P., Mr. Luard, Rev. J. M. Neale, Rev. W. Scott, Rev. B. Webb, and Mr. Wegg Prosser, M.P. In addition, the Musical Committees were attended by the Rev. J. L. Crompton, Mr. Dyce, R.A., and Sir John E. Harington, Bart.

F. S. Gosling, Esq.  
Sir John E. Harington, Bart., and  
Lacey H. Rumsey, Esq.

have been elected ordinary Members.

The plates for the proposed Third Series of "Working Drawings for Ecclesiastical Embroidery," by Miss Blencowe, have been approved of; also the subjects for the Third and Fourth parts of the *Instrumenta Ecclesiastica*, New Series.

It was agreed to propose the publication of M. Mandelgren's Swedish frescoes to the Society of Antiquaries.

The question was again entertained, whether the Society's rooms, at 78, New Bond-street, might not be made use of as a depository for the exhibition and sale of church furniture.

A conference was held with a deputation of the Committee for the restoration of Little Maplestead church, at which Mr. Carpenter's designs were again examined and approved of, and it was agreed that several parts of the proposed decoration might be postponed, an effort being made to raise sufficient funds for the complete restoration of the fabric.

In accordance with a request from Mr. W. G. Tozer, the Committee made a grant of its publications to the Library of S. John's College, New Zealand, as a present to the Bishop of that diocese.

The designs for the rebuilding of Lymm church, Cheshire, and those (by Mr. R. M. Phipson, of Ipswich,) for the restoration of S. Peter Mancroft, Norwich, were examined; and a conversation took place with Mr. Carpenter about a wooden church that gentleman is about to design for S. Helena. Letters were read from H. L. S. Le Strange, Esq., Mr. J. W. Hugall, (Architect,) Mr. R. J. Withers, Rev. D. E. Domville, and Rev. H. Harding.

Several names were announced as received for the Burial Guild.

In the Musical Committee, among other business, it was agreed to extend the sanction of the Society to a series of translations of ancient hymns, noted according to the ancient music, and accompanied by separate organ harmonies. Translations, by the Rev. J. M. Neale, of the following hymns were approved, *Lucis Creator optime—Vexilla Regis prodeunt—Te lucis ante terminum—Conditor alme siderum—and Salvete flores martyrum*: and they were ordered to be published, with harmonies by the Rev. T. Helmore.

The second series is to comprise the following hymns :—*Jam lucis orto sidere—Nunc Sancte nobis Spiritus—Rector potens, verax Deus—Rerum Deus tenax vigor—Jesu Redemptor omnium—Jesu dulcis memoria—Ad regias Agni dapes—Deus Tuorum militum—and Pange lingua gloriosi.*

An offer was communicated from Alfieri to review the *Psalter Nold* in a Latin treatise.

### LINCOLNSHIRE ARCHITECTURAL SOCIETY.

THE Annual Meeting of this Society was held at Louth, in the Mansion-house, on Sept. 10, and was most respectably attended. Sir C. J. Anderson was called to the chair, who opened the meeting by calling upon the secretary present (the Rev. F. P. Lowe) to read the following Report.

"In coming before the society on the present occasion, your committee have but little to add to the reports which, at former meetings it has been their duty to lay before you.

"The support we continue to receive from the county at large though not so universal as might, and indeed ought, to be the case yet affords encouragement and good hope for the future. Though the accession of new members during the past year has not been numerous yet we have reason to believe that, in most parts of the county, a kindly feeling has arisen towards us,—that we are looked upon as an institution which is very much needed, and which may be productive of much good,—and that nothing but the accident, which compelled the selection of Louth for our head-quarters, a place not at all central or conveniently placed with reference to the larger part of the county has prevented our meeting with more general support. In proof of this assertion, we may venture to appeal to the meetings which have, from time to time, been held in different large towns in the county, which have, without exception, been well attended. We have held these meetings at Grantham, at Lincoln twice, at Gainsborough last year and this spring has been signalized by the very great success of our meeting at Stamford, in conjunction with the society for the Arch-deaconry of Northampton. We hope before long to hear of some substantial fruits of it in the improved appearance of some of the Stamford churches. A report of the papers read there, and an account of the very interesting excursion on the following day written by no ordinary pen, has just been published by Mr. Sharp, at Stamford, in a style which does him very great credit. Your committee beg leave to recommend this publication to the notice of those who may wish to possess a memorial of this meeting, and they hope that the sale will be sufficient to remunerate the spirited publisher for the outlay he has incurred.

"The churches of Welton, Saleby, and Driby, mentioned in the last report, have been opened during the spring and early part of the summer. Without making ourselves in any way responsible for the

correctness of the details, we think that they will be found in considerable advance of those churches built a few years back; and indeed, as the churches which they replaced were themselves of comparatively modern date, that they cannot but be deemed a great improvement on their predecessors. Your committee regret very much that it has not been in their power to make a grant to any of those buildings. Your committee are desirous of expressing their sense of the kindness of our Diocesan in causing the plans for the new church his Lordship is engaged in building at Riseholme, to be laid before them. They hope that the tower and spire will be built as originally designed, and that nothing will occur to prevent this chaste and beautiful design from being carried out in its entirety.—The movement, which has been set on foot among the clergy, to present a stained glass window to this church, will, we feel assured, be cordially supported by all,—for every one, whatever his feelings with regard to church architecture or church decoration may be, must be anxious to testify his sense of that spirit of considerate and parental kindness in which the affairs of this diocese have so long been administered. Your committee venture to express a hope that the design for this window will undergo a very careful consideration from the committee, who have undertaken the superintendence of the work; and that the execution of it will be entrusted to the best artists,—so that in every respect the window may be a fitting memorial of the occasion which it is designed to commemorate. The subscriptions to the new east window in Lincoln Cathedral amount at present to about £700,—a sum not sufficient, in the opinion of those concerned, to justify the commencement of operations; and your committee, however, indulge the hope that it will not be long before the liberality of the public shall enable the promoters to carry out their design.

“Considerable alterations and improvements have been lately effected in the churches of Whaplode S. Mary, and Weston, near Spalding. The plans have not been laid before the committee, and therefore they cannot pronounce a regular judgment upon them; but they have reason to believe that what has been done is in the right direction: and they are glad to record these improvements in a district second to none in the beauty of its churches, but where so much is required to be done in the way of restoration and repairs.

“A new church at Pinchbeck Bars has also been lately built and endowed in great part, by the munificence of one of our own members. The name of Mr. Butterfield, under whose superintendence the work has been carried out, is a sufficient guarantee for the beauty and correctness of the design.

“The society will be glad to hear that the church at Stickney is now undergoing restoration by the same eminent architect. The great difficulty in procuring communion plate of an appropriate pattern has induced the Ecclesiological Society to undertake the manufactures and Mr. Keith, of 59, Britannia-terrace, City-road, manufacturer for them, from the designs, and under the superintendence of Mr. Butterfield. Your committee have lately had the opportunity of inspecting some specimens of church plate by this artist, and feel every confidence in



recommending it, for correctness of design and very moderate price. A set of communion plate, of really good design and workmanship, equal to the requirements of a village church, may be procured at from £15 to £20. The committee will have much pleasure in undertaking to execute any orders for this plate, for parties who may be anxious to procure it.

"A plan has been proposed by Mr. Poole, of the Northampton Society, for an union of Architectural Societies for the purposes of publication.—A calculation of the expense has been made, from which it appears that a yearly volume, comprising the reports and papers of all the Societies, may be brought out, allotting a certain space to each society, and a copy provided for every member, at an expense little, if at all, exceeding the sum at present expended by each Society on its own reports. The advantages of this plan are so obvious, that your committee felt they would not be doing justice to the society if they hesitated about acceding to it, and they hope for the future to be able to place in the hands of every one of their members a yearly volume containing the transactions, not only of this society, but also of others from almost every part of the kingdom. Mr. Poole, of the Northampton Society, and Mr. Hugall, of the Yorkshire, are attending here this day to arrange the preliminaries for the first publication. Mr. Lowe has been appointed general secretary: Messrs. Saville and Edwards, the printers; and Mr. Masters the publisher for the few copies that will be reserved for public sale. The volume to be out by the end of the year.

"A short time ago, a proposal was received from the Yorkshire Society, to hold a joint meeting with them in the latter part of last month. As an acceptance of this invitation would have involved the abandonment or postponement of this meeting, your committee, though feeling the strongest wish to interchange mutual good offices with the Yorkshire, were compelled, unwillingly, to decline the invitation. They hope, however, that they may be empowered, by the meeting of this day, to make arrangements for holding a joint meeting with the Yorkshire next spring, at such time and place as may be hereafter agreed upon. Your committee have also to recommend that they should be empowered to give notice to quit the present room at the end of the current year. The room is larger than is required for our committee meetings, and not large enough for our general meetings; and it appears to the committee that a smaller room would serve their purpose equally well, whilst the money saved from the rent could be much better applied to the general purposes of the society.

"The thanks of the society are due to Mr. Fielding, Mr. Thompson, of Caistor, and the Rev. H. Maclean, for some rubbings of brasses presented to the society; to M. H. Bloxam, Esq., for a copy of a paper on some Sepulchral Effigies in Yorkshire, read before the Architectural Society of that county last October; to Miss Pigot, of Southwell, for a copy of Boswell's Antiquities of England and Wales; to the Hon. and Rev. R. Cust, for an engraving of Manthorpe church; to the Rev. H. Maclean, for an engraving of Caistor church; and to the Rev. C. Terrott and Mr. Teulon, for some drawings of churches.

"Your committee have arranged an excursion after this meeting, to visit some of the churches in the neighbourhood of Skegness. Persons joining it, will have the option, either of returning to Louth to-night, or remaining all night at Skegness, and proceeding through the fine line of the Holland Fen churches to Boston to-morrow.

"In conclusion, your committee have only to impress upon the members of the society, the importance of working by and through the society. United action is always superior to individual exertion; and the cause which we all have at heart, will be much more effectually served by making use of the machinery of a society, organized for that purpose, than by any isolated or individual efforts, however well-intentioned or meritorious."

The Rev. George Gilbert, vicar of Syston, (after a few observations on the inconvenience of Louth as the chief seat of the society, and on the church plate executed by Messrs. Keith,) moved the adoption of the report, which was seconded by the Rev. J. B. Caparn, and carried unanimously.

The Rev. G. A. Poole read the first paper,—on the Saxon church of All Saints, Brixworth.

A vote of thanks was moved to the Rev. G. A. Poole, for his very able paper, by the Rev. H. Maclean, which was seconded by the Rev. F. C. Hodgson.

In returning thanks, the Rev. G. A. Poole spoke very highly of Louth church, and stated that its tower and spire had but about one rival in the kingdom, that of S. Michael's, at Coventry, which he preferred—it being richer in figures, and built of red sandstone, which gave it a much softer tint than the sharp new-looking stone of Louth, which had not the warm, beautiful appearance of the other.

The Rev. F. P. Lowe, of Saltfleetby, read the next paper,—on the churches in the neighbourhood of Louth.

A vote of thanks was moved by the Rev. W. H. Smyth, and seconded by J. G. Dixon, Esq.

The Rev. F. P. Lowe briefly returned thanks, and the chairman stated that they had received two views of Dunnington church, in Wiltshire, which were handed round the room, as were the different views of Brixworth and Brigstock churches, so ably described by the Rev. G. A. Poole. The chairman next made some excellent remarks upon the way that beautiful specimens of architecture were mutilated, and particularly alluded to Lincoln cathedral: first as to the stained-glass windows,—proper care was not taken to preserve them even from the weather, for during a very windy day, a portion of one of them was blown out entirely, the lead which should have fastened them together being loose. There were also a great number of figures broken, which, he thought, could be partly accounted for; many parties had been allowed to take casts of the figures and foliage, and, not understanding the business, had caused great damage. Only last year, he saw a number of dilapidations—he could not get any information from the vergers as to the cause; but a very intelligent man who was at work for Mr. Willson, told him the injury was caused by

ignorant parties taking casts. Before the plaister is put on, the figure should be well oiled, and on account of the plaister drying so quick, if a person is attempting to take a cast who does not thoroughly understand it, he is very likely to take a portion of the stone-work with it: this he had more particularly noticed in the north aisle. He also saw a man mounted upon a ladder with a bucket and brush, scrubbing the weather marks from the stained glass, and thereby destroying half the effect. In the chapter-house (a part of the building very few people see) he noticed a quantity of casts, some black, some bronze, &c., probably put there for show and sale by the vergers, for which purpose they were no doubt taken. The chairman also said that Yorkshire was a good example to our county—they had lately greatly improved their churches at Burlington, Scarborough, Humbleby, and Beverley. Beverley had a window splendidly restored by Hardman; Burlington, he believed, had the fifth largest window in the kingdom, which had been restored at a cost of £500, and he understood £700 had been collected for the east window of Lincoln Cathedral, a sum, he thought, very nearly sufficient for the purpose. He trusted the example of our neighbouring county would excite the zeal of all parties in this county, particularly in the large towns, which should be considered before the villages, and induce them to follow so excellent an example.

The Rev. G. Gilbert asked if it were likely a meeting would take place between the societies of York and Lincoln, as he had heard the subject mentioned by some gentlemen in Yorkshire, who appeared very anxious for such a meeting, and suggested that either Selby or Maldon would be appropriate places.

The Secretary said the matter was in contemplation, but at present it would be premature to speak of it, all such matters being left to the committee.

The Chairman proposed a vote of thanks to the Mayor and Town Council, for their kindness in granting the use of the Mansion House for the meeting, which was seconded by Dr. Parkinson.

The Chairman next proposed a vote of thanks to the secretaries, particularly Mr. Lowe, who had used such strenuous exertions.

The Rev. F. P. Lowe thanked the meeting, and said, that since he had held the office of secretary, he had received the greatest courtesy and should be happy at any time to do all in his power to promote the interests of the society.

After a few words from the Rev. G. A. Poole, and the Rev. G. Gilbert, the Chairman said it was very desirable that copies should be taken of the windows, or remains of windows, in country churches. Not merely a sketch from a distance, but shades as close and accurate as the specimen of tracery he produced, to prevent their being entirely lost, or to enable them, at a future period to restore them.

## SOMERSETSHIRE ARCHÆOLOGICAL AND NATURAL HISTORY SOCIETY.

THE Anniversary Meeting of the Somersetshire Archæological and Natural History Society, was held at the Town Hall, at Wells, on Tuesday, September 17, 1850.

After an address from the Bishop of Bath and Wells, who presided, the Rev. T. F. Dymock read the report, of which we give the following extracts :

“The Committee of the Somersetshire Archæological and Natural History Society, proceed to lay before the members a brief report of proceedings during the past year.

“In pursuance of their design of accumulating facts and inviting correspondence with persons in all parts of the county, they have issued series of questions on archæology, ecclesiastical architecture, and botany; the last have drawn forth but few replies; but on the two first subjects they have received returns from twenty parishes, some of which furnish very complete information, and others, which are defective, may not be without use as serving to indicate in what cases it is worth while to make further inquiries.

“The quarterly meetings have been held in January, April, and July, at the towns of Taunton, Bridgewater, and Frome, at which papers have been read, and oral communications made on both the subjects which the society takes in hand.

“It is proposed, with the permission of the contributors, to select from these such portions as may seem suitable for publication, and may be sufficient to form an octavo volume. And it is intended to illustrate this publication with engravings, in copper or wood, of the following objects:—Nunney church; Lullington church; the Old Market Cross and Bridge, at Bridgewater—both now removed; remains of ancient sculpture, from S. Cuthbert's church, Wells, and from Wellington church; Saxon, and early English coins, struck in the county. Papers of a general nature, not relating to this county more than any other, though, at the time of reading, they afforded as much gratification and instruction to the auditors, they have no intention of committing to the press.

“The original rules of the society provided for one anniversary, and three other general meetings to take place quarterly, with the understanding that these last should be held at the head-quarters of the society, and that the anniversary meeting alone shall be migratory. It was, however, subsequently resolved to make all the meetings migratory, and to this resolution the committee have adhered; but their experience of the past year having shown them that one meeting in each quarter is likely to prove too great a tax upon the time of those who carry on the business of the society, as well as of those who contribute to its amusement, they now recommend that meetings shall be held only twice in the year—the anniversary meeting at the usual time, and another in the summer quarter, when the length of the day and the weather are favourable for an excursion.

"In conclusion, the committee venture to congratulate the members on the establishment and fair prospects of this society. It has been in existence only eighteen months, and consists of more than 30 members. It has been favourably received at three of the principal towns in the county. They believe that a spirit of inquiry has been excited and will spread, and hope, that if your society attain to nothing higher, it will prove a useful handmaid to some of our greater British Societies which have similar objects in view, gathering up for their use out of one portion of the kingdom, such fragments of information as they, in their wider researches, may be constrained to overlook, and making our small contribution to that mass of facts which form the sure ground upon which is based all real advance in literature and science."

A. Badcocke, Esq., presented the treasurer's report, from which it appeared that the subscriptions and donations received since the formation of the society amounted to £322. 6s. 3d.; the expenditure had been £247. 9s. 5d.; and a balance of £74. 16s. 10d. remained in the treasurer's hands.

After some observations from F. H. Dickinson, Esq., and Archdeacon Brymer, a paper on the sculptures of Wells Cathedral, chiefly contributed by Mr. Cockerell, was read by J. H. Markland, Esq., of Bath.

The Rev. Malcolm Clerk next read a paper on Wells Cathedral. He proceeded to point out the probable dates of the various parts of the present edifice. The tower portions of it were evidently built in the First-Pointed period, the date of which was marked with sufficient exactness. The chapter-house was built between 1320 and 1340. Mr. Clerk described, with great minuteness, the separate portions of the building—the towers, pinnacles, cloisters, chapelries, altars, and tombs, and traced the course which, in former days, the processions took from the various chapelries to the high altar.

The company then adjourned to the cathedral and examined its various parts, Mr. Clerk pointing out the principal objects of interest to which he had referred in his address.

On Wednesday, the members of the society proceeded to Glastonbury, to view the ruins of the Abbey, and hear an illustrative paper by the Rev. Mr. Ward: after which they ascended the Tor.

## REVIEWS.

*A Report of the papers read at the joint meeting of the Architectural Societies of the Archdeaconry of Northampton and the County of Lincoln, held at Stamford, May 22, 1850. Stamford: Samuel Sharp.*

THIS is a spirited undertaking, and deserves to be successful. The papers included are one by the Rev. G. A. Poole, on "The Stamford

churches :”—one “On Stained Glass,” by Sir Charles Anderson : and the one “On Low-Side Windows,” by the Rev. F. P. Lowe, to which we referred in our last number. There is also a description of various churches in the neighbourhood of Stamford visited in an excursion by some of the members who attended the joint meeting.

Mr. Poole's discursive paper must have been very entertaining in reading, and seems to us likely to do good in originating some improvements in Stamford ecclesiology. Sir Charles Anderson's remarks on stained glass are of a higher order, and very instructive. He begins by enlarging on the importance of that principle of art—“fitness for its purpose,” and shows how Sir Joshua Reynolds and his school of revivalists failed from not perceiving that inherent difference between a translucent picture, and one “designed to have light thrown upon it,” and from ignoring as far as they could, the necessary conditions of stained glass—the leading and the monials. After discussing and almost agreeing with Mr. Ruskin's position respecting stained glass, that “you never will produce a good painted window with good figure drawing in it,” Sir Charles Anderson lays down that one fundamental rule of glass painting must be to make it “subsidiary and auxiliary to the stone work.” The next passages we must extract.

“This is another fundamental rule, which may be illustrated by the following examples :—The five sister windows at York—would they be improved by being filled with dark medallions? Surely not. What was the object of the architect when he designed these windows? To produce the finest lancets in Christendom; in which he succeeded. What the aim of the glass stainer? To set them off to the best advantage. We may suppose him considering how this was to be accomplished. By avoiding a pattern which would distract the eye in measuring those graceful shafts, or a tint which would obscure the mouldings—by giving sufficient colour to cheer the monotony of a large expanse of light. The windows are on the north side of the church, where there is no sunshine, yet requiring light : a *grisaille* pattern is chosen, sufficiently distinct to prevent the appearance of negligence—a grey, gentle as the guinea-fowl's wing, tender as the lichens on the rock, entwined by red, blue, and yellow, very sparingly introduced, and a silvery border next the stone work, defined enough to guide the eye upwards, so as fully to appreciate the beauty of the whole design.

“When the proposed new east window of Lincoln is ordered, care should be taken not to overload the eight large lancet lights with medallions and figures. *Grisaille*, plentifully introduced, with some colour, is the only thing to preserve the effect of height; the want of which in proportion to its width, is the defect of the Angel Choir. The upper portion of the window, being wholly geometrical and of heavy stonework, arranged in circlets. The upper part of the east window at Dorchester, Oxon, lately restored and filled with glass, by O'Connor, fails in effect for want of attention to this important particular.”

We quite endorse this recommendation about the proposed east window of Lincoln.

The following is a suggested practical rule.—“To half close the eye, is a good method of testing the efficiency of a stained glass window. If the harmony of the colour be improved, the window is too glaring; if, on the other hand, they become dull and indistinct, it is nearer to perfection; for we do not usually look at beauty through a veil.” A

short-sighted person not using his glasses is naturally in this condition, and may therefore be often a better judge of the general harmony of colour in a window than one with better sight.

After a great deal of valuable criticism on the remaining glass of Lincoln, and some other places, Sir Charles very properly condemns the new south-transept rose window in Westminster Abbey.

"This last work is a failure. Princely patronage did little for it. The figures, drawn after the modern German style, are far too regular and smooth to be effective. The superabundance of red and parroquet colour is distressing when a bright sun is shining behind it. The figures in the circle radiate, like minnows round a bait, only with their feet instead of heads to the centre, the lower ones of course with their heads downwards. This window may be termed the wheel of torture, a martyrdom of saints; nothing but an immense gathering of London smoke can ever tone it down."

One more observation remains to be made. Here are three excellent papers, printed though with some inaccuracies very commendably at a provincial press; and by a report in another part of this number, it will be seen that a plan, originated by the Northamptonshire Society, is about to be partially adopted, and a joint volume of such papers will be periodically published. The latter scheme may, and we hope will, assist the cause of ecclesiology, by giving us in a collected form the result of the labours of many zealous contributors. But on the other hand, this well-designed plan *may* prove abortive, and the particular brochure we have been reviewing almost necessarily *must* follow the usual fate of such literary efforts: a limited sale, inhumation in bound volumes of tracts, and (sooner or later) oblivion. Now, in the case of pamphlets, this is no matter, necessarily, of regret. They are published in order to produce a particular effect at a particular time, and if they succeed in that it is of small importance whether they live or not. And so, we see no reason to be sorry that our own numerous pamphlet-like publications meet no longer any considerable sale, and are rapidly forgotten—if so be only, as we hope is the case, they have done their work. But the case is different with essays, and treatises, and descriptions like the papers read at Stamford; and we do regret to see so much useful information published in an ephemeral way. Were our own numbers of the *Ecclesiologist* to meet the fate of mere ephemerals, we should console ourselves by thinking that we embraced two spheres, a practical one as well as an archæological, and that the former, and the most important, end would have been served even if every copy of our periodical disappeared, when displaced by its successor. But we remember, with gratitude, that we are now in our eleventh volume, and that many a shelf bears its ten predecessors. So that we may claim to have already established a certain literary existence, and considering our often professed readiness to admit such papers, on the responsibility of their authors, we must candidly express our opinion that had our own pages been honoured by these and similar contributions, it would have been, even in a pecuniary sense, more profitable perhaps to all parties, and, by centralisation of effort, have been more favourable to the cause of ecclesiology.

*Churches of the Middle Ages.* By MASSRA. CROWTHER and BOWMAN.

ANOTHER part of this excellent series has appeared, containing a carefully measured and beautiful ground plan of S. Peter's, Threckingham, Lincolnshire, a specimen of the Third-Pointed style; three plates of details of S. Andrew's, Heckington, including the sedilia and the fine monument of a priest on the north side of the chancel, and two plates of details from S. John's, Cley, Norfolk, containing an elevation of part of the internal arcade with the characteristic Norfolk clerestory above.

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## NEW CHURCHES.

*S. Mary, West Brompton, London.*—This additional church in the parish of Holy Trinity, Brompton, has been built from the designs of Mr. G. Godwin. The plan is cruciform, without aisles, and the style Flowing Middle-Pointed. The tower is central, and there is a south porch. The internal arrangements are not what we should have expected from the Vicar of Brompton, the services being read from a desk of stone in the lantern. The chancel is filled with stall-like seats of deal, and there are sedilia in the sanctuary. We were, we own, not a little scandalised to see a central block of inferior free seats up the middle of the nave. Really Mr. Irons ought not to have sanctioned such an outworn corruption in 1850. There is a west gallery. Mr. Godwin has in the windows exaggerated the breadth sometimes found in late Middle-Pointed work. Here and there a window may be seen as broad as those in the church before us, but we very much question where such a collection will be discovered as in the church under our consideration. Neither can we approve of the plan. The cruciform church without aisles, with clustered lantern-piers, and the desk and pulpit in the lantern, and a door in one of the transepts, is an auditorium disguised, rather than a place of collected worship:—the congregation being divided into three perfectly distinct bodies, (arranged on the radiating principle,) of which the largest is entirely invisible to the two smaller ones, who sit facing each other like adverse squadrons,—the pulpit and desk forming the centre of radiation, and the altar standing quite out of sight of the two minor congregations. The western bell-gable is of First-Pointed character, and does not harmonize very well with the Middle-Pointed structure. The lower portion only of the central tower has been erected, and is surmounted by pyramidal capping.

*Chapel of the Consumptive Hospital, Brompton.*—We have little hesitation in pronouncing this, in every respect, one of the strangest churches which it has ever fallen to our lot to notice. When we have described it, our readers will coincide with us. The building was an offering to the Hospital by the Rev. Sir H. Foulis, Bart., and the architect employed was Mr. E. B. Lamb. In our fourth volume was noticed the sketch for a Middle-Pointed chapel, which had been pro-



vided by the architect of the Hospital, Mr. Francis. Mr. Lamb's preference lay in Third-Pointed. The chapel of white stone is connected with the building of red brick by a short cloister—entering the nave towards the east of its south side. The plan of the building comprises chancel and nave, with something, which we suppose would be termed transepts, but which are like nothing in nature or art but paddle-boxes, sprouting out from the latter, entered by amorphous arches, and distinguished by flat cielings. The fittings comprise three cancelli. The first occurs between the western nave seats for the patients, which are left judiciously of cold wood, and the eastern ones, which are cushioned and divided into stalls for the governors and subscribers; and it resembles the low screen we find in Wren's churches. The second, a breast-high oak screen, without doors, separates the nave and chancel. The third are the sanctuary rails. Within the latter stands the altar, a Jacobean table of wood, two *sedilia* of a bulk which defies computation, a credence exhibiting some wonderful developements in foliage carving, and the "Commandments" in niches, filling up the angles of the east wall. In the chancel-proper are cushioned stalls for, we believe, the dignitaries of the Hospital. The chancel-arch exhibits some playful eclecticism. The reading-desk stands to the west of the chancel arch to the south, looking north; the pulpit being placed in the north-east angle of the nave, and a lettern looking west completing the ritual arrangements. All these fittings exhibit Mr. Lamb's originality of conception. The roof is decidedly astonishing; to say it was very debased Elizabethan, with monstrous pendants, is to give a very inadequate idea of it, for it is likewise distinguished by a system of transverse trusses running from east to west, and tying together the principals. Such a chaos of carpentry so near our heads we have seldom seen. The east (of five lights) and side windows of the chancel and those in the transepts and one nave window, are filled with painted glass of a worse description than we could have thought it possible to have produced in a church dedicated in 1850. We have reserved to the last the most striking feature of the whole chapel. When we entered it, we were at once struck with the *ἀνήριθμον γέλασμα* of one mystic symbol—the Cross surmounting the crescent. There was the Cross and crescent on bench end, the Cross and crescent in tracery, and in painted glass, the Cross and crescent on the floor, Cross and crescent on the lettern, and—a striking substitute for the one Cross of old times—two crosses and two crescents on the two sides of the screen. We were at first confounded, not clearly remembering what especial triumph Christianity had won over Islamism on this spot, that merited so especial a commemoration. At last the truth broke upon us; the Cross and the crescent are the Foulis crest. We could not but quit this chapel with a feeling of sadness; we beheld a temple, the munificent contribution of one who is clearly ignorant of the rules of architecture, but whose wish was to give a sumptuous offering to The Lord, and who did not shrink back from any puritanical scruples, from the accomplishment of his desire. Naturally he trusted to his architect, and this official has, in the application of the funds entrusted to him, realized, and in

realizing, caricatured the features of a Christian church. One thing at least we learn, that the Catholic idea of a church is spreading very far : those who can swallow this chapel, may, to use a vulgar phrase, swallow anything. But we have a still greater reason to be vexed, when we heard of Wednesday and Friday services. Surely if the consolation of daily prayer were anywhere needed, it would have been in a Consumptive Hospital. And here, too, we think Mr. Lamb most seriously to blame for the evident disregard which he shows to the accommodations necessary for a chapel destined for a congregation of sufferers from consumption. May their attendance at church not prove fatal to any of them ! With all these drawbacks, we cannot but be pleased at this, as the first instance in late days of a chapel being made a distinct architectural portion of a hospital range, and we congratulate the energetic Vicar of Brompton for the privilege of its being founded in his parish.

*Holy Trinity, Haverstock Hill, S. Pancras.*—This church, by Messrs. Wyatt and Brandon, looked rather showy in the Academy drawings, and we were little prepared for the defects which on a visit to the building itself we discovered ;—the church being in the mass Middle-Pointed, the clerestory is early First-Pointed, and by way of originality the architects have divided the chancel, of the width of the nave minus its aisles, into a central space and two tiny aisles, up which a stout man could, we should think, with difficulty pass. The *motif* of this vagary, we presume, was to produce a triple chancel-arch, after the fashion of Westwell church.

*S. Andrew, Deal.*—This additional church, of which the parish of Deal must long have been in grievous need, is just completed. It consists of nave, with north and south aisles, tower engaged, in the westernmost bay of the latter ; short chancel, under roof continuous with that of the nave, and projecting one bay beyond the aisles ; a sacristy, in the angle between the south aisle and chancel. The main material of the church externally is squared Kentish rag, the quoins, mouldings, &c., are of Caen stone : internally the piers and windows alone are of stone, the arches and walls being plastered, and the former, at least, scored with fictitious joints. The style is that of transition between First and Middle-Pointed. The western elevation comprises the tower, surmounted with a parapet, from within which springs a polygonal stone spire, ribbed at the angles, having two tiers of spire lights, and terminated with metal cross and cock ; the end of the nave pierced with three lancets below, and above with a triangular window filled in with nascent tracery, and the western extremity of the north aisle, under a separate gable, contains a single lancet. The remaining aisle-windows are of two unfoliated lights, with quatrefoil in the head. The chancel-windows consist of three lancets, surmounted with as many circles, containing each a quatrefoil. Internally, a plain stone font of good proportions, but without cover, stands adjacent to the principal door in the south aisle. The westernmost of the five bays of the nave is occupied by a gallery ; but this, we ought to say, is stated to have been superadded to the architect's original design. The piers are octagonal, with fair capitals, but

miserably defective bases ; the motive for the disproportionate development of the two being evidently that the latter are more shrouded from observation by the pews,—a reason, we need not say, totally inadmissible. A chancel arch is altogether omitted, the open roof of the nave being continued uninterruptedly to the extreme east end of the church ; for this we are aware that ancient precedent may be found, but in the absence of roodscreen and parcloses, as in the present instance, such precedent cannot fairly be quoted, and is one it is most undesirable to follow. The seats in the easternmost bay of the nave are arranged longitudinally, three rows on either side of the central passage, as if to afford some semblance of augmentation of the very insufficient constructional chancel ; they differ however in no other respects from the other pews. We think it hardly needful to say, that in our opinion this sham increases the demerits of the church. The chancel proper is raised on three steps ; in its north-west corner stands a low prayer and reading-desk ; the pulpit is entered from the steps at the opposite corner. The sanctuary rises on an additional step, and is railed ; the altar is in form a respectable, slightly ornamented, table, but like the pulpit, desk, and pews, is of coloured deal. All the seats are uniform, low, and open ; a very large proportion are unappropriated and marked "Free." The church is from the designs of a local architect, whose name we could not learn. With those good intentions which he shows, he will not again, we trust, descend to the commission of such unrealities as those above noticed, of which it is in the present day sufficient condemnation to have simply pointed them out.

*Christ Church, Folkestone.*—This small church has been consecrated within the last three months. It consists of a five-bayed nave, south aisle under separate gable, south porch at the second bay from the west end, and chancel of good proportionate length, with a sacristy opening into its south-west corner. The principal material is the local stone : the style is Middle-Pointed. The western gable of the nave carries a bell-cot, surmounted with a cross ; two single-light windows appear beneath. The side windows of both nave and aisle are of two foliated lights, with a slightly varied figure in the head, and are divided by buttresses ; the east window is of three lights, with simple geometrical tracery, but appears too small for its position. The eastern gable of the nave sustains a cross, that of the chancel none. The pitch of the roof is not satisfactorily high ; a defect for which the exposed situation of the church hardly affords valid excuse, since the adjacent mother church, though equally exposed, presents a much loftier roof. Internally : at the west end we find a large gallery, which of course is a thing quite indefensible in the case of a new church, where there is not an overflowing congregation to be accommodated, but a fresh one to be gathered ; and the ground plan of which indicates the addition of a north aisle if increased room be ever demanded. The piers are of stone, and cylindrical, with moulded capitals supporting chamfered arches of two orders ; but they are so nearly destitute of base that at a first visit we actually quitted the church under the impression that the shafts sprang directly from

the deal floor. There is, however, an inconsiderable thickening at the lower part of each column, which forms a kind of apology (and a most unworthy one it is), for the important architectural feature it represents. The chancel-arch is one degree more impoverished still. Its architecture is of the same plan as those of the arcades, but rests merely on the abrupt margins of the east wall of the nave, having neither respond nor corbel to support it. The windows internally are without hoods, and so is the bare fissure in the wall south of the chancel-arch, by which the priest gains access from the sacristy to the pulpit. The faulty position of the sacristy door precludes the stalling of the chancel; two rows of pews (longitudinal, however,) are accordingly erected on each side for general use, while the choir, who we gladly testify are worthy of a fitter position, occupy the west gallery. There is an ascent of two steps at the verge of the chancel, the floor of which is neatly tiled, and of two more at that of the sanctuary. The altar consequently has a satisfactory elevation, although the footpace is unfortunately wanting, and a chair facing west flanks the altar. There is a very simple altar-rail without gate, and no reredos, the commandments, &c., being painted on the east wall beside the window. The pulpit is of wood, and, as we have mentioned, on the south side; the prayer and reading-desk is low, on the same side, a little more westward:—a most reprehensible arrangement. The font stands at the west of the entrance, near which also are two alms boxes. The pews are of coloured deal, and furnished with doors, which are in this case doubly absurd; for the pews being properly low, one could with facility step over them, and being quite open beneath the seats, any vagrant urchin might as easily crawl under them. The architect of this church, Mr. Smirke, is in all probability not responsible for some of the objectionable points in its ritual fittings, and we recognise with pleasure the appearance of a right feeling in other matters of construction and arrangement which we cheerfully ascribe to him; doubtless also there has been the obstacle of limited resources to contend against in its erection, but we cannot admit that this circumstance excuses the wide departure from ecclesiological precedent which is so painfully conspicuous in several of the details we have mentioned.

*S. Paul, Rusthall, Tunbridge Wells*, is a very unsuccessful attempt at correct church building. This is the more to be regretted, as the situation, on the borders of a small copse overlooking the magnificent woodlands of Eridge, is one of the finest imaginable for a good church. It is a cross church, with a fairly developed chancel, without aisles to either nave or chancel, and has a central tower of the most unhappy proportions. The style is intended to be First-Pointed, but the architect has incidentally paid a compliment to Middle-Pointed, by partially adopting its mouldings. The plan of the church is most infelicitous. We should have thought that the smallest experience would have taught the architect that, however a cross church may satisfy his notions of what is imposing, it is most incorrect as well as inconvenient in a church of the size of *S. Paul's*. A nave and chancel, with aisles to the former, would have held a larger number than the nave and

transepts, with the great additional advantage of giving every worshipper a sight of the altar. Between the buttresses of the nave are pierced most curiously ugly lancets. They are sufficiently ugly to demand an authority, and such we believe has been found. There is a triplet at the east end, with detached shafts of Purbeck marble, and two lancets at the west. The north and south walls of the transepts are pierced with large triplets under continuous mouldings. The main entrance to the nave is through a door in the south side in the last bay but one. The mouldings of this door are very bad. On the north side of the chancel is a very prominent construction, containing the sacristy, with an organ-loft above. It is preposterously and unnecessarily large. The chancel is stalled, and we are glad to see that the prayers are said from them. The stalls are not returned, and there is no chancel screen. The seats are all open, and ample accommodation is provided for the poor. Had even the design of the church been good, the external effect would have been marred by the glaring red tiles which have been placed on the roof. The architect of the church is Mr. Stevens, of Nottingham. Defective as S. Paul's is in many ways, it is still matter of rejoicing that the services of the Church will be performed in a way which will afford a strong contrast to the neighbouring churches, where there is not a trace of the improvement which is conspicuous almost universally elsewhere.

S. —, *Lymm, Cheshire*.—This church is about to be wholly rebuilt, with the exception of the tower. The plan is to be, unfortunately, cruciform: the style is meant to be Middle-Pointed, but it is quite Third-Pointed, and not good of its kind, in its type. The chancel is of miserably insufficient size: the transepts are to have galleries, approached by external staircases; and the ritual arrangements embrace a "reading-desk" on the south side. We do not know who is the architect. The work is very far from being satisfactory in any sense.

*Perth Cathedral*.—We have great pleasure in giving the engraving of S. Ninian's cathedral, Perth, which is approaching its consecration, the choir, transepts, and one bay of the nave being completed. We hope in our next number to give a detailed description of it. Mr. Butterfield is the architect.

S. —, *S. Francis' Harbour, Labrador*.—It is with much pleasure that we have seen a rough lithographic view of this proposed wooden church, which will be the first church of our communion on the Labrador coast. Our readers will remember the Bishop of Newfoundland's account of his journey to that part of his diocese, and the spiritual destitution of the whole region. The Society for the Propagation of the Gospel has already sent a missionary, and this is the church intended to be built. It is designed by the skilful and intelligent clerk of the works in the new cathedral, Mr. Hay, and he has got hold of the right idea of a wooden fabric, not disregarding (as we have learned) a paper of our own on the subject, which was put into his hands. It appears to embrace, under one broadly pointed roof, chancel, nave, and aisles. The chancel is marked by a small rude bell-cote; a sacristy is formed on the south side of the chancel,





the roof being extended over it in a lean-to. There is a south-western porch. The boarding is vertical, and is not improved (perhaps) by horizontal tables. The windows are rightly formed: adjacent plain lights, grouped in twos and threes, in the aisles, and trefoil-headed lights in the chancel. The east window is a triplet, and there is a small circular window above it.—[Subscriptions towards this most interesting work are received at 79, Pall Mall.]

*S. Peter, Philadelphia*, (criticised from a lithographed view, from the north-east, in Mr. Wills' *Ancient English Ecclesiastical Architecture*.) This design embraces a nave 100 feet long, with aisles and north and south porches; chancel 36 feet by 25, with aisles not reaching to the east end, and a western tower and spire. It is to hold between 900 and 1000 persons without galleries, and to cost 78,000 dollars. The style is Middle-Pointed, creditably enough carried out, although without much character. Pinnacles at the angles of the chancel, nave, aisles and tower are rather commonplace, and spoil the design. There are flowing pierced parapets throughout, even ascending the gables, (which is not much to be recommended); pedimented buttresses and large traceried windows in distressing uniformity, a large clerestory, lean-to roofs to the aisles, while the north chancel-aisle (shown in the view) has a separate gable; a door north of the chancel, which seems quite out of place, and a sacristy (we presume) on the south side. The tower, with a fair belfry stage, carries an octagonal banded spire, very inartificially set on; a statued niche of portentous size occupies the middle stage on the north side.

*S. George, Milford, Connecticut*, by the same architect, is a much less successful First-Pointed design; with a nave 69 feet by 29, chancel 31 feet by 20, a tower and spire over the south porch, and an organ chamber, which Mr. Wills calls, and (we fear) has treated as, "a transept," north of the chancel. Low-pitched broad roofs, immense lancets, the east window being an unequal triplet, regular buttresses of a later type, and the square tower forming the porch, broached very clumsily into an octagonal belfry-stage, parapeted and surmounted by an octagonal spire of a Third-Pointed effect, make up a very miserable whole.

*Grace Church, Albany, New York*, also by Mr. Wills, would be a much better First-Pointed chapel, but that it is of wood. In its type, and in its effect, it is quite of stone construction. There are buttresses, which look just like stone, and Mr. Wills (we regret to say) defends them as being necessary, in the absence of tie-beams within, to resist the lateral pressure of the rafters. But why encase them in boards to look like stone buttresses of two stages with weather mouldings, and basement? This is a very unfortunate mistake, considered as an attempt at a wooden church.

*The House of Prayer, (!) Newark, New Jersey*.—What an inconceivably bad dedication! Here Mr. Wills has produced a very unsatisfactory building. It is First-Pointed, with eastern triplet, couplets in the aisles, and quatrefoiled circles in the clerestory. A large tower—in no respect, either of outline or detail, of a First-Pointed character—stands south of the chancel, surmounted by a very ugly octagonal broach spire.



*Holy Innocents, Albany, New York.*—Mr. Wills gives a north-west view of this chapel. It has a chancel 18 feet by 20 broad, and a nave 58 feet by 28 : a very bad ground plan. There is a west gable for a single bell ; a large west door, (besides a north-west porch,) under two couplets of lancets. The other windows are broad lancets, and the style is a nondescript First-Pointed. These churches are noticed in the order in which they come in Mr. Wills' illustrations. If read the other way, they would show, we think, a progressive and satisfactory improvement in the practice of his profession.

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### NEW SCHOOLS.

*Tunbridge Wells.*—These have been completed since our brief notice of them in a former number. We are sorry to be obliged to say that they are exceedingly bad, with a great amount of pretension. They are in the form of the letter T, the lower limb forming the master's house. The style is the conventional one in use many years ago, and supposed to be peculiarly adapted to schools which went under the general name of Gothic. The most salient points are a gable, which is attached by way of decorative feature to the principal façade, and two very piquant, highly varnished ventilators. That portion of the school buildings for which decency requires an unobtrusive position, is paraded along the northern façade, which is bordered by a public road. The architect is Mr. Stevens, of Tunbridge Wells. The worst feature connected with these schools, and which deserves the strongest condemnation, is the encroachment made upon the centre of the churchyard for the formation of a footpath. By this arrangement the ends of at least a dozen graves are to be lopped off. As these, however, are only turf graves, the resting-place of the poor, no difficulty is anticipated. Where is the Archdeacon or Rural Dean ?

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### CHURCH RESTORATIONS.

*S. Peter Mancroft, Norwich.*—In our last number we regretted being unable to give information, as requested by a correspondent, on this restoration, without seeing either the works themselves, or the working drawings. The courtesy of the architect, Mr. R. M. Phipson, has since placed the latter at our disposal. The proposed alterations involve an alteration of the levels of the choir and the sanctuary, of the same nature as that adopted at Ottery S. Mary, and scarcely less destructive than in that case of the original arrangement. The constructional choir here consisted of three bays, the two westernmost bays opening into chancel aisles. Mr. Phipson has thrown one bay into the nave, filling it with pews, and has restricted the ritual choir to the two easternmost bays. But having done this, it is very unfortunate, in our

opinion, that he has not made the middle bay the *chorus cantorum*, and the eastern one the sanctuary. For in the new arrangement there is, properly speaking, no *chorus* at all, the middle bay being divided into two by a rise of three steps to an unoccupied platform, from which two more steps mount to the sanctuary. This will hinder a *chorus* being ever formed without a fresh distribution of the steps; for there is no room for stalls in the western half of the middle bay. At present this space is occupied only by a prayer-desk on the north side, facing west! and a pulpit on the south. The whole mistake has arisen from not remembering that a choir must be subdivided into two parts,—a *chorus* and a sanctuary. Whatever change may have been rendered necessary by circumstances in the constructional choir, there can be no question that these two parts should have been developed in the new arrangement. And even if the architect were unable at present to furnish the *chorus* properly, and even if there were as yet no intention on the part of the clergy there to use it properly, an architect ought so to have arranged his levels that that part of the chancel might come into proper use, whenever (as will soon be the case) the spread of better principles calls for it. We regret therefore that we cannot but strongly reprehend this part—the most important part too—of the projected works. As to the remaining drawings, we can look with no satisfaction on the distinction here made between pews and free seats, even though the former are of rich and elaborate, but too late, Third-Pointed detail. The new woodwork is to be wrought in oak, we understand, and will have, we expect, a solid effect. The “reading-desk” is open, with a most absurd device for a clerk’s seat. This seat is nothing but a corbel, sustained by a terrific monster, while the functionary’s head is enshrined under a niche-like canopy above. The “free-seats” are painfully mean in comparison with the pews. There is to be a sanctuary rail, with open tracery, carved figures of the evangelistic symbols on the posts, and a legend cut in *Lombardic* letters (which will be an anachronism) along the rail. But there is no kind of screen to the west side of the chancel. The best thing in the drawings we have seen is the parclose-screen for the north and south sides of the chancel. This is very commendable indeed. Less successful is a heavy stone staircase to the new pulpit: its coping is surmounted by a stone *Agnus Dei*, bearing a flag. While we regret that upon the whole we have to report unfavourably on this restoration, we desire to make great allowances for the difficulties the architect must have met with from a miscellaneous “Restoration Committee;” nor do we hold Mr. Phipson personally responsible for all the faults upon which we have had to animadvert.

*S. Mary, Folkestone.*—This church has, during the last year, undergone some well-intended alterations. They are very far, however, from being of the requisite extent and proper type. The fabric, which is constructed in the First and Third-Pointed styles, possesses a nave docked of its original dimensions, but still comprising three bays, with aisles; chancel, with aisles of two bays to its western half, and between the nave and chancel a tower, also flanked with aisles quasitransseptal, which connect those of the nave and chancel. The chancel is First-Pointed, presenting a rather handsome though

small equal triplet in its eastern wall, two single lancets in each lateral wall, and westward of these the two arches, supported on cylindrical pillars and responds, which on either side open into the corresponding aisle. In the north wall of the sanctuary, on a recessed tomb, lies the effigy of the founder. The walls, the window-shafts probably of Purbeck marble, the piers, the architraves, and even the elaborate carving of the founder's tomb, are coated thickly with whitewash; a window here and there is blocked, the space so gained studded with a monument, and a flat ceiling makes all snug and comfortable. The south chancel aisle is occupied by the font, and an enclosure which serves as vestry. The tower presents within the church four handsomely moulded arches, and a groined roof, which are encrusted with whitewash, relieved by streaks of black in select positions, and by the auburn hair, red lips, and dark eyes with which the carved heads serving as bosses have been adorned. The nave is at present shorter than the chancel, having, as report says, been partially destroyed by a high wind; the west wall is in great part evidently modern. To make amends for the loss of room thus occasioned, the nave and rudimentary transepts have been loaded with galleries to the utmost practicable extent; to support the galleries the piers have been mutilated *ad libitum*; to light them the roofs have been pierced with garret windows; to sustain the hats and caps of their occupants the gallery fronts bristle with pegs, and long bars similarly furnished range along over head, like those ordinarily encountered in butchers' shops. Deal pewing, flimsy, rickety, and dirty, was until lately spread over the entire area of the church; that in the eastern part of the chancel, however, being arranged longitudinally, and leaving a sufficient space vacant for the sanctuary. The recent ameliorations consist in the substitution of comparatively low, uniform, and substantial benches throughout for the former wretched woodwork; and in so far as decency and devotional convenience have been thus promoted, we hail the change with satisfaction. But on the other hand, money has been worse than wasted in providing doors for a large proportion of the new seats; and most reprehensibly, the longitudinal arrangement previously existing in the chancel has been abandoned, and fixed benches, having all a western aspect, range up to within a few feet of the altar rail. These last are the only seats in the church which are not free: the rents derived from them swell the income of the lay rector, a neighbouring earl! The organ has been removed from the western gallery to the east end of the north chancel aisle. The prayer desk stands on the north side of the central alley, and a little west of the chancel-arch; the pulpit is more westerly, and on the south side. We do not know whether any assistance has been received from the Church-Building Society towards the expenses of these alterations, but if any contribution was received from that quarter, we deeply lament that a stricter supervision of the plans was not exercised by the society's executives. All the new pews are too high: so that in kneeling the elbows necessarily rest on the book-board instead of on the back of the adjoining seat, and hence a loss of space of course results: the seats beneath the tower and at the eastern part of the nave are placed longitudinally, an arrangement objectionable in itself, and also involving the necessity of

an additional cross passage, and more loss of space : finally, the gross impropriety of the arrangement of the chancel, irrespectively of the ignoble revenue which the noble rector stoops to appropriate therefrom, is too painfully flagrant to need another word of condemnation.

*Sherborne Abbey Church.*—The restorations which were commenced in June, 1849, have now made considerable progress. The nave and aisles are, with the exception of the fixing of the seating, and the stained glass of the large west window, and the four Middle-Pointed windows of the north aisle, completed. All these windows are to be filled with rich subject-glass ; the Third-Pointed windows of the clere-story, and those of the south aisle, being glazed with Powell's quarries. The elaborate groining has been thoroughly repaired, and taken down and re-constructed wherever it was needful to do so. In addition to the restorations of the nave, the Earl of Digby has authorised the repair of the south transept, where a new elaborate oak roof was necessary. This is the only part of the church which is not stone-vaulted, but it has a fine timber roof of the Middle-Pointed period. Whether the entire restoration of this fine church will be completed, will depend upon the raising of further funds, the committee having expended their present means upon the nave and aisles ; for, although these works will be performed for a sum within the amount estimated, the committee will not have sufficient funds in hand, after defraying their liabilities, to undertake the extensive and pressing repairs which have yet to be done. The tower piers and arches prove, upon examination, to be in a highly dangerous state, and are only maintained in their position by the abutment of the south transept, which manifests every symptom of speedy failure. To restore the choir, to repair the piers of the central tower, and to restore the south transept, would require the sum of £8,200, in addition to the expenditure incurred.

*S. ———, Sundridge, Kent.*—This church, celebrated for the unusual beauty of its situation, but in itself destitute of architectural merit, and nearly ruined in the interior of its fabric by well-meant and expensive restorations of the style of forty or fifty years ago, was till lately especially disfigured by lofty and incongruous pews, and a large western gallery. It has just been greatly improved, at a considerable cost, under the judicious care of Mr. G. E. Street. Unfortunately the walls and roofs, and the disfigured tower, and the intolerable gallery, have been left *in statu quo*, the architect not having been allowed to do more than clear away the entire area, repair the columns, where mutilated by pews, lay the whole floor with tiles, improve the levels, and seat the church throughout with oak benches. The contrast however between the restored floor and the shell of the church must, sooner or later, lead to the improvement of the latter. Mr. Street found various remains of the ancient woodwork, and in particular, fragments of the rood-screen worked up as a reredos. These he has refixed in their proper places, on each side of the chancel-arch ; and he has connected them by a low solid screen, with doors, of similar detail, upon which tracery, copied from the preserved remains, could at any time be added. The chancel here is unusually long, and cries out for parclooses, which however are wanting, one arch only of the south side retaining its original

solid backing to the stalls. The choir is arranged with longitudinal seats and subsellæ, which however, have no desks before them, and instead of returned stalls, two seats of a more dignified character than the rest are placed, one on each side, within the screen, under the chancel-arch : these are used by the officiating clergy, and besides desks in front, have each a book-board on the low screen facing west ; producing precisely the effect of two *ambons*. We hope the chancel seats will be occupied by a choir, and not be used merely as " family stalls ;" those happily expiring abominations. The existing remains of wood-work imposed upon Mr. Street the selection of a later style than we could have wished. The detail throughout is however good, if not remarkable. A distinction was unfortunately admitted between the fixed seats in the nave which had wooden floors, and some loose moveable benches in the aisles and at the west end, which stood on the tiles. As a not unnatural consequence of this, within a week of the " opening " of the church, we found workmen putting a coarse platform under these moveable seats ! The sanctuary, without having had much done to it, is now made more worthy of its use, by means of a tessellated footpace, an altar of better size, and a hanging (embroidered with a legend) behind it. A hot air apparatus has been introduced. There was some skilful floral ornamentation on the day of the re-opening of the church. The most commendable thing in this work, is the principle upon which it has been conducted : viz., that, unlike that of S. Peter's Mancroft, noticed in our present number, it has been treated, not as final, but as the *beginning* of a much more complete restoration of the ritual arrangements, as well as of the whole fabric of the church.

*S. Eligius, Durraston, Dorsetshire.*—In the restoration of this church, more good feeling than sound judgment or architectural skill has been shown. The original church consisted of a First-Pointed nave and chancel, to which a tower and south aisle were subsequently added in the Third-Pointed period, and the chancel, strange to say, utterly destroyed. The first step has been the restoration of this essential part of the building, which has been done in the First-Pointed style, with a somewhat large triplet for the east window. The tower is a massive, but elegant Third-Pointed structure, engaged at the west end of the nave, with several crocketed niches, untenanted by statues, and one small niche on the face of the lowest stage of the south-west buttress. In the internal arrangements : the altar is a plain oaken table, over the edges of which hang pieces of wood carved to represent a cloth, these, with a round blue medallion, bearing the sacred monogram, have a most miserable appearance. The pulpit is a very large structure of oak, on the north side of the chancel-arch. The reading-pew, for such a thing is used here, is opposite, and consists of two sides of a square ; a book-ledge looking north, for the prayers, and another looking west, for the lessons. The nave is filled with heavy-looking low pews of stained wood : those on the south side unfortunately have doors, which the others are without. The roof is a very massive one, of stained wood, but the great size of the principals, and the lowness of the stiling corbels give it a heavy appearance. That in the aisle is very much better, consisting of plain tie-beams and king-posts. At the east end of the aisle a

space is enclosed by a richly-carved and buttressed parclose for a sacristy: a most objectionable arrangement, especially as the space thereby lost renders necessary the seating of the tower, and a large western gallery. The font is correctly placed at the west side of the entrance, which is in the aisle; but there is a small marble basin inside, actually joined to, and made an integral part of, the structure itself! The church is warmed, by a large black stove standing in the middle of the nave, the flue going out at one of the windows. All the windows are filled with quarries of a greenish tint, miserable alike in design and execution. There is an old piece of sculpture over the door, inside, representing the legendary history of S. Eligius. These restorations were effected a few years ago.

*S. Mary the Virgin, Tarent Gunville, Dorsetshire*, was noticed some years ago, as about to have its nave lengthened at the expense of the chancel. It is satisfactory, however, to find that this plan was given up, and the chancel entirely rebuilt in a correct manner. The only part with which fault is to be found is the sacristy, which projects transept-wise at right angles to the last bay of the north aisle, the roof being of much lower pitch than those of the rest of the church. The outer walls are substantially built of Purbeck stone, mixed with flint, and the quoins of Caen stone. Considerable pains appear to have been bestowed on the mouldings and tracery of the windows, the dripstones over which are returned with heads, those of the east window being likenesses of the Queen and the late Archbishop of Canterbury. Internally, the roof deserves much praise for lightness and elegance, as also the open seats, which are of stained deal. Two large parclosed pews, however, remain at the east end of the aisles, which, the incumbent informed us, it was found impossible to dislodge. The chancel is unfortunately encumbered with two great pews, placed stall-wise, and occupied by the incumbent's family; the sanctuary railed in, but unprovided with credence or piscina. The pulpit, upon an octagonal stone base is at the north side of the chancel-arch, and on the opposite side is an open bookstand, facing west, from which the prayers are preached. When will restorers understand that it is absurd to symbolize the principles of Catholic Christianity by the shape of the church, the elevation of the sanctuary, the position of the font, and the openness of the pews, and yet to make the priest, who ought to lead the congregation to the Throne of Grace, stare them in the face? When will they see, or rather acknowledge, for we can scarcely believe that they do not see it, that as it would be absurd to turn from the congregation when preaching or reading to them, so it is absurd (to say the least,) to turn to them when praying to, or praising God? The east window contains some fair stained glass, with the crucifixion in the centre light: the other chancel windows are also good, the westernmost pair being filled with Powell's quarries. The font, which is of Caen stone, is correctly placed near the north entrance, where is also an alms-box of simple design. Over the tower-arch the Royal arms are frescoed, and opposite to them the Decalogue, both very respectably done.

The church of the *Holy Trinity, Tarent Rushton, Dorsetshire*, has lately undergone a process called restoration, though after the pattern

of what age it has been "restored" we are utterly at a loss to conjecture. It is a small Greek-cruciform structure, with gabled tower at the west end and south porch. The first thing that strikes the eye is—incredible to say—the old altar-stone laid down before the door of the porch, to serve for a threshold, and trod upon by every visitor. The five crosses are all perfect. On entering, an old rude sculpture is to be seen over the doorway, symbolizing the most HOLY TRINITY, under the several forms of the Ancient of Days sitting in a chair, a sacred personage with a dove on his finger, and a lamb with a cross. The seats are of stained deal, all open, with the exception of two huge pews in the chancel. The church is ornamented with a western gallery, also "restored," and two towering pulpits of equal height and design, one on each side of the chancel arch, completely hiding two beautiful traceried hagioscopes which are behind them. There is also, a little to the north of the one behind the pulpit, a third, opening into the transept, which, with singularly good taste, has been recently blocked up with a black board.

S. —, *Tarent Rauston, Dorsetshire*, which is a small structure, was originally a private chapel of plain rectangular shape, but two transepts have been lately added, making it uniform, with a chancel a very few feet deep. This chancel had never had a "reading-desk" intruded, but the prayers had always been said within the sanctuary, from a bookstand placed upon the rails. Now, however, we regret to say, there has been erected on the south side of the chancel a new prayer-pulpit, to rival that on the north side. On the other hand, the pews have been cut down to a moderate size, painted in imitation of oak, but deprived of their doors. The most curious feature in the church is the porch, which is in the angle between the nave and south transept, the gable of which rises a few feet above the roof of the church, so as to form a sort of stunted tower, in which the bell is contained.

## NOTICES AND ANSWERS TO CORRESPONDENTS.

### *To the Editor of the Ecclesiologist.*

SIR, — I write to correct an important error into which you have fallen with regard to the actual and comparative dimensions of the Welsh cathedrals. You speak in page 142 of your last number, of "Bangor, the largest Welsh cathedral, being only 141 feet long." I am really almost inclined to laugh at the idea of Bangor being the largest Welsh cathedral; it only shows how little even the architectural world in general is aware of the rich stores of beauty which lie hidden in the churches of Llandaff and S. David's. Bangor, so far from being the largest, is the third among the four Welsh cathedrals in point of size. At the same time you have underrated its extent when you reckon it at only 141 feet; as, according to Mr. Longueville Jones (*Archæologia Cambrensis* for July, page 188) it amounts to 214.

Now the scale attached to the very ground plan of Llandaff which you mention in the next paragraph, shows that that church is about 230 feet long, and you may take my word for it that S. David's, the only one of the four which exhibits the cathedral type in its fulness, exceeds 300. The architectural remains of South Wales are very far from being known or valued as they deserve.

I am surprised to find you in the same page bestowing so much praise on the new church of S. Matthias, Stoke Newington. It appears to me one of the very worst designs I have seen for a long time. The general notion of placing the tower over the choir I like, and there, as far as appears from your engraving, all commendation must end. The architect has chosen the most unpleasant outline to be found in the whole range of ancient examples,—that in which, transepts being absent, the aisles are continued along the side of the tower. In such examples as Fairford or Magor in Monmouthshire, the bad effect is cloaked by the high walls and rich parapets of the aisles; here it stands revealed in its naked hideousness. I should do much more than “guard against being committed to” the portentous erection designed as a tower. The saddle-back roof in some little rude Welsh church is always effective, and it may be occasionally introduced even in a large building, if it be characterized, like S. Nicholas, at Caen, by great massiveness and simplicity; but the form is an essentially simple one, and incapable of enrichment. Mr. Butterfield's pinnacles are simply a ridiculous attempt to combine two incompatible things. I have seen some old ones in a similar position at Thorp Mandeville, Northamptonshire, and have been always struck by their incongruity. For such a church as this the saddle-back was utterly inapplicable; there should have been either a spire or an enriched parapet. You will see from hence that I do not approve of your own notion of ornamenting the sides and ridge of the saddle-back, any more than of Mr. Butterfield's pinnacles. I have no definite notion of a coped lettern, but I do not see how you can argue from furniture to architecture, and very sure I am that any attempt to enrich a saddle-back roof can only issue in completely destroying its character.

You yourself say that you “cannot wholly approve the manner in which the porch is fitted to the church.” In plain English, it is absurd and ugly in the extreme, the architect having wilfully thrown aside the excellent effect always produced by the high roof of a porch projecting from the lean-to of an aisle. “The lofty clerestory” would be “a noble feature,” if it were not purchased at the expense of the ludicrously low walls of the aisle, and the unnecessarily hideous windows therein inserted. (How is it that architects, who would die rather than introduce a four-centred arch, have such a morbid craving after the flatter and uglier segmental?) The fact is the height of the church was not sufficient to allow both of a high roof and a high clerestory; an ancient architect would have been contented with one of the two, according to taste; Mr. Butterfield could not be satisfied without cramming in both. The west front is a miserable failure; it is a depraved copy of such fronts as may be seen on a large scale at Dorchester and Wantage, and on a smaller in several churches in



Oxfordshire. The architect failed to observe that the whole spirit of the design depends on the central buttress and the absence of a doorway. How do you reconcile Mr. Butterfield's heterodoxy in this last respect with your own canon? Finally what are we to make of a round quasi-clerestory window in the chancel? This seems a favourite vagary of Mr. Butterfield's, as I have seen it in certain plans of his for spoiling Llangorwen church in Cardiganshire, once known in your pages as "the church as it should be."

I am conscious of having criticized this church severely, but not one jot more severely than it deserves. Its entire want of architectural merit is rendered more conspicuous by its pretence, and its affectation of singularity. And I have deemed it a kind of duty to expose it at length, as I find that the productions of Mr. Butterfield do not meet with the same just severity as those of other architects, though I am sure there is no one whose perpetual and ineffectual strivings after originality more constantly deserve it.

I am, Sir, your obedient servant,

E. A. F.

We are glad to receive after so long an interval, a communication from one we esteem so highly as Mr. E. A. Freeman, and at the same time, we conceive that we can justly say we are able to show no better proof of our wish to treat Mr. Butterfield with the same impartiality that we desire to exhibit to other architects than that of publishing so very strong a vituperation of one of his designs. Mr. Freeman will probably not require to be told, that in printing his letter, we in no way subscribe to his criticism, except so far as it coincides with what we have already said about the church in question. On what grounds does Mr. Freeman lay down the canon, that the type of church in which the aisles (transepts being absent) are continued along the side of the tower, is the most unpleasant? Till he answer our question, we will simply reply by asserting as broadly, that it is a very dignified type. We think we are not mistaken in expressing our belief, that Mr. Freeman did, in company with one of our members, considerably admire Etchingham church, which happens to be one of this type, in which there are no high walls to the aisles, or rich parapets to cloke its "naked hideousness." Having ourselves objected to the pinnacles on the saddle-back tower, we need not dilate upon this head; but we must defend the saddle-back itself. Mr. Freeman argues, that because there are rude saddle-backed towers on rude Welsh churches, therefore there cannot be a rich one in a London one. What, we must ask him, is there incongruous with ornament in that peculiar form? By the same logic we might demonstrate that the number of very rude square towers, in the Llans-this or -that, to which our excellent friend seems to have transferred his older Saxon love, demonstrates that the towers of Canterbury, York, and Gloucester cathedrals are solecisms.

We wonder at Mr. Freeman not having a very definite idea of a coped lettern; he can see coped letterns in brass at S. Andrew's, Wells-street, or S. Paul's, Knightsbridge; and in wood at every ecclesiastical carver's; we never meant to establish any general canon of the

parallelism of all furniture with all architectural work, but it is undeniable that certain rules of taste are to be found running through both. If Mr. Freeman will again examine the design, he will see that its height is greater than that of the general run of new churches, and that the walls look so low only in consequence of the dignity of the clerestory. We fancy that he will find but few to agree with him in his condemnation of it. We are not conscious what canon of ours is violated by Mr. Butterfield's west end, which seems to us peculiarly to mark the church as a town one. "Finally, what are we to make of a round quasi-clerestory window in the chancel?" seems to us a rather vague question, and to suggest an easy answer; viz., that Mr. Butterfield has followed certain precedents in making his quasi-clerestory windows round. The error in our last number about the length of the Welsh cathedrals is elsewhere explained in the present one.

*To the Editor of the Ecclesiologist.*

SIR,—In a letter signed "Jasper H. Nicolls, Bishop's College, Lennoxville, Diocese Quebec," in the August number of the "Colonial Church Chronicle," the writer is anxious that "effectual aid should be rendered to the Colonial Church in promoting,—*first*, church architecture; and *second*, church music in the colonies." And I cannot do better than copy down what he says on the subject.

"First,—in order to the attainment of the first of these objects, I would suggest the publication, in a *cheap* form of a periodical, containing plans of churches, as well as *specifications* and *directions* for the construction of them, with incidental hints of principles of sound architecture and the practical application of them. Plans of churches might thus be furnished, beginning with *very simple* and *inexpensive* ones, not merely giving outlines or general schemes of buildings, but, descending into the minutest details, (it is easier for one who is not *ἐμπειρος* to catch at a decent general idea of a building, than to work it out correctly); directions might be appended to the plans for carrying them into execution in first, wood; second, brick; and third, stone. That the plans might be available in all localities, they should be carefully and accurately drawn out and described, so that (in such matters) youthful minds may be able easily to master the designs."

Now, I should think, that the plan here proposed would be very feasible, but would only be productive of good under the general direction of some sound ecclesiological society (such as your own.) The "Ecclesiologist" is evidently not the thing required, and the "Instrumenta Ecclesiastica" treats *only* of details, besides being an expensive work. The only danger (I conceive) there would be in bringing out such a periodical, would be the "stereotyping" a "*pretty looking*" church; but this might be guarded against by ample warning in the letter-press. The periodical might be issued much in the same form as the "Parish Choir," with which, no doubt, you are acquainted, the size and *price* of which would, I think, be found convenient. I should also imagine that in these days such a periodical,

well conducted, would have an extensive circulation; but of this you will be better able to judge than I.

I remain, Sir,

Your obedient servant,

J. F. P.

[We have always, from experience, been convinced, that it is inexpedient to recommend the publication of *model* churches, as such. It would be far better for persons wishing to build churches in the colonies to send, at first at least, for designs from England; and if the Society for the Propagation of the Gospel, for example, would devote their grant of money to the payment for working drawings, it would be by far the most useful thing they could do; and, besides securing an appropriate design, would save the expense of an incompetent local architect to the church builders.—ED.]

*To the Editor of the Ecclesiologist.*

*Church House, S. Mary's, Crown Street, Soho,  
August 10, 1850.*

SIR,—In your notice of this church in the *Ecclesiologist* of this month you have fallen into one very serious mistake, which I think it my duty to set right. You have stated that at the daily services the church is thronged by the poor. Now this is *not* the case. And it would indeed be wonderful if it were so in this heathen neighbourhood, where not one in twenty among the poor is accustomed to attend *any* place of worship, and where a considerable part of the population are Irish Romanists. The congregation at our evening daily service at half-past eight varies from perhaps forty to one hundred. That in the morning, at a quarter-past six, has never risen above twenty, and is usually very much smaller. But all the poor people whom I have spoken with on the subject have requested me not to change the hour, as it is the most convenient for them, though at present they have not formed a habit of attending. I will take the liberty of adding two other pieces of information, 1st, That there is still a deficiency in the fund which was raised by the rector for the purchase and adaptation of the building; 2ndly, That there is no endowment beyond the £1,000 (£30 a year) which the law requires.

I am, Sir, your obedient servant,

WALTER BLUNT.

*Minister of S. Mary's.*

[We think, as things go, that a congregation of a hundred at a week-day service is a "throng."—ED.]

*To the Editor of the Ecclesiologist.*

SIR,—In parsonage houses, especially upon livings of small value. the architect has a great difficulty to contend with, and in many cases, the cause of architecture itself is injured, by the width of a window

paying single tax, being limited to 4 ft. 9 in. The height may be 11 ft. This presses heavily upon Pointed architecture, but makes little or no difference to Classic; and in, by far, the majority of cases, this restriction is enforced upon the architect. Can nothing be done to relieve the art from this burden? I suppose that the Commissioners of Taxes would not have power to entertain a petition, but one to Government might be of some use: if not in getting immediate redress yet in hastening the time when it shall be altered, or the tax removed.

It would in some measure answer the purpose, if we were at liberty to use *the same* dimensions, but to apply them as we pleased as to their direction, thus limiting the *width* to 11 ft. in such windows as were 4 ft. 6 in. high.

Some may say that this is a very trifling matter to stir in; but as windows are being continually cramped up merely on account of it, it is evident the cause of Pointed architecture is injured by it.

I am Sir,

Your obedient servant,

6th August, 1850.

WILLIAM W.

P.S. I have been permitted to insert several windows without limitation in size, in order to carry out a design, on condition that part of the lights shall be "built up" for the present.

*To the Editor of the Ecclesiologist.*

SIR,—Can you inform your readers why, in the church of S. Barnabas, Pimlico, where so much attention has been paid to ritual correctness, the incumbent, instead of taking the first stall from the west, at the south side, the allotted place for the chief priest of every church, always chooses the one most to the east, and why the other clergy likewise of that church, contrary to precedent, take their places in the more eastern stalls?

In looking at the notice board suspended at the west end of the church, I observed "the blessed Sacrament" at seven every morning. Surely this is not the correct phraseology: independently of the questionableness of talking of *the* blessed Sacrament, what is advertised is *the celebration* of the blessed Sacrament—the Holy Eucharist, the Liturgy, the Mass, Holy Communion, as it has at different times been called. Advertising "the blessed Sacrament" at such or such an hour, is surely a grammatical solecism, analogous to giving notice of Baptisms under the name of regeneration.

Yours faithfully,

LONDINIENSIS.

*To the Editor of the Ecclesiologist.*

SIR,—I have a Latin "Liturgia seu Liber Precum Communium," of the date of 1670, in which, in the Nicene Creed, the word "Sanctam" stands between "unam" and "Catholicam et Apostolicam Ecclesiam." I have also a Greek translation of our Liturgy, printed at Cambridge in

1675, and dedicated to Archbishop Sheldon, in which the title "*ἀγία*" is prefixed to "*καθολικὴν*," &c. In a Greek translation, published by the Society for Promoting Christian Knowledge in 1839, the same title, "*ἀγία*," appears.

To turn to a different subject: some months since myself, with some friends, visited Ribchester, in the county of Lancaster, the ancient Coccium of the Romans. We entered the parish church: the altar did not stand by the east end, but some feet in advance of it; and a wall from side to side enclosed a space behind the altar, between it and the eastern wall. Two-thirds of this space formed the vestry; one third, that on the north side, was used as a lumber closet, in which lay *rotting* several old volumes in Latin and English belonging to the church. In the snug vestry, in the south wall, was the piscina, which was turned into a cupboard, having a wooden door, and desecrated.

I have often thought of mentioning this to you; and having been induced to write on the subject discussed in the first part of my letter, I now tell you of it that you may expose it.

I am, Sir,

Yours truly,

K.

A correspondent sends the enclosed explanation of a difficulty mentioned, p. 152 of our last number.

"I believe, though I do not wish to affirm, that the ensuing solution of the 'rubrical discrepancy about the time of giving notice of Holy Communion,' (p. 152), was approved by Archbishop Howley; it has the merit of simplicity. And I would add that by *construing strictly*, most rubrical difficulties will disappear.

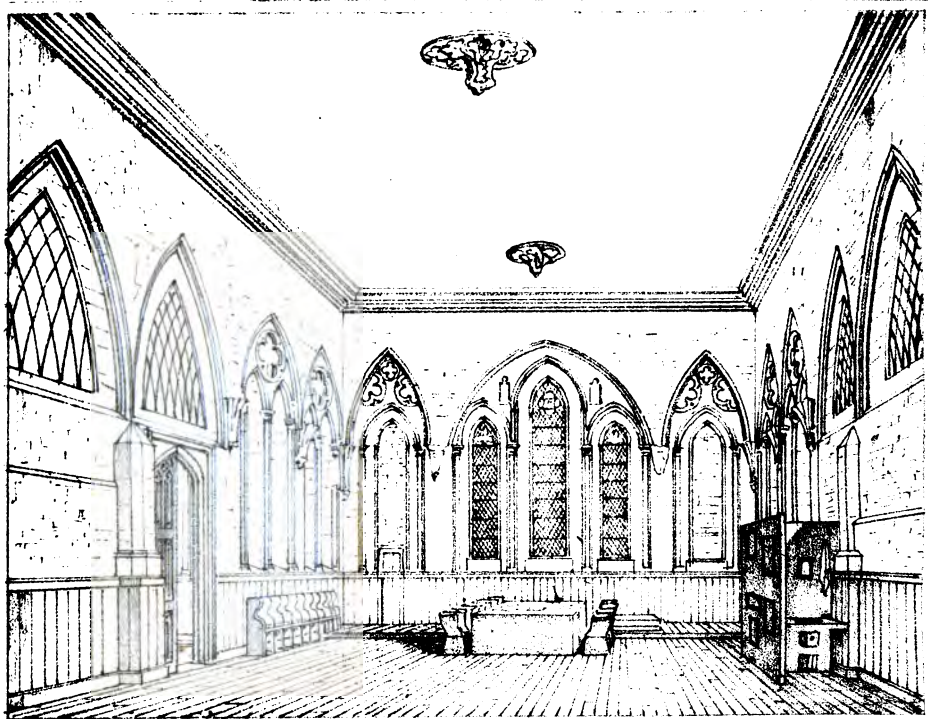
"The *notice* of the rubric following the Creed, is identical with the *warning* in that prefixed to the Exhortation; and both these (for which no prescript words are given, any more than for declaring fasting-days) must be distinguished from the *Exhortation*. The *notice*, or *warning*, is to be given immediately after the Creed; and whenever that notice *has been so given*, (or, in other words, on the same day at which such notice occurs,) the sermon or Homily is to be followed by the *Exhortation*. The perplexity has been occasioned by persons taking 'when he giveth' as equivalent to 'in giving,' whereas it really means 'on giving.'

"I am, your faithful servant,

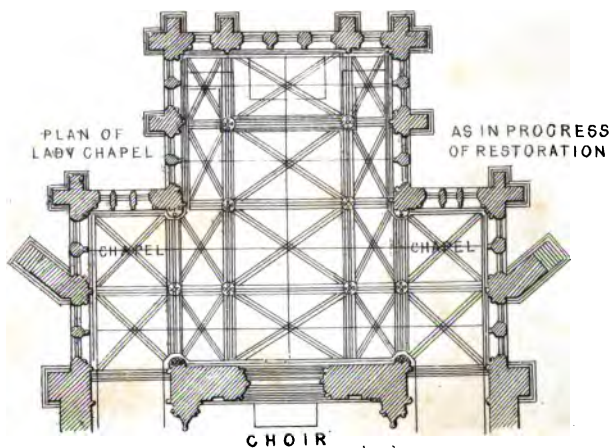
"J. M."

Mr. E. A. Freeman has pointed out an error in our notice of Mr. Rees' *Cwmhir Abbey*. The measurements of length there given, should have been stated to be those of the *naves* only. Mr. Freeman will see by reference to Mr. Rees' essay, p. 22, that he there supports *Leland's* statement, that Cwmhir was the largest church in Wales, by giving the measurements of the naves of the four cathedrals. According to these measurements, the length of the nave of Bangor is greater than that of S. Asaph by 22 feet, than Llandaff by 34 feet, than S. David's by 17 feet.

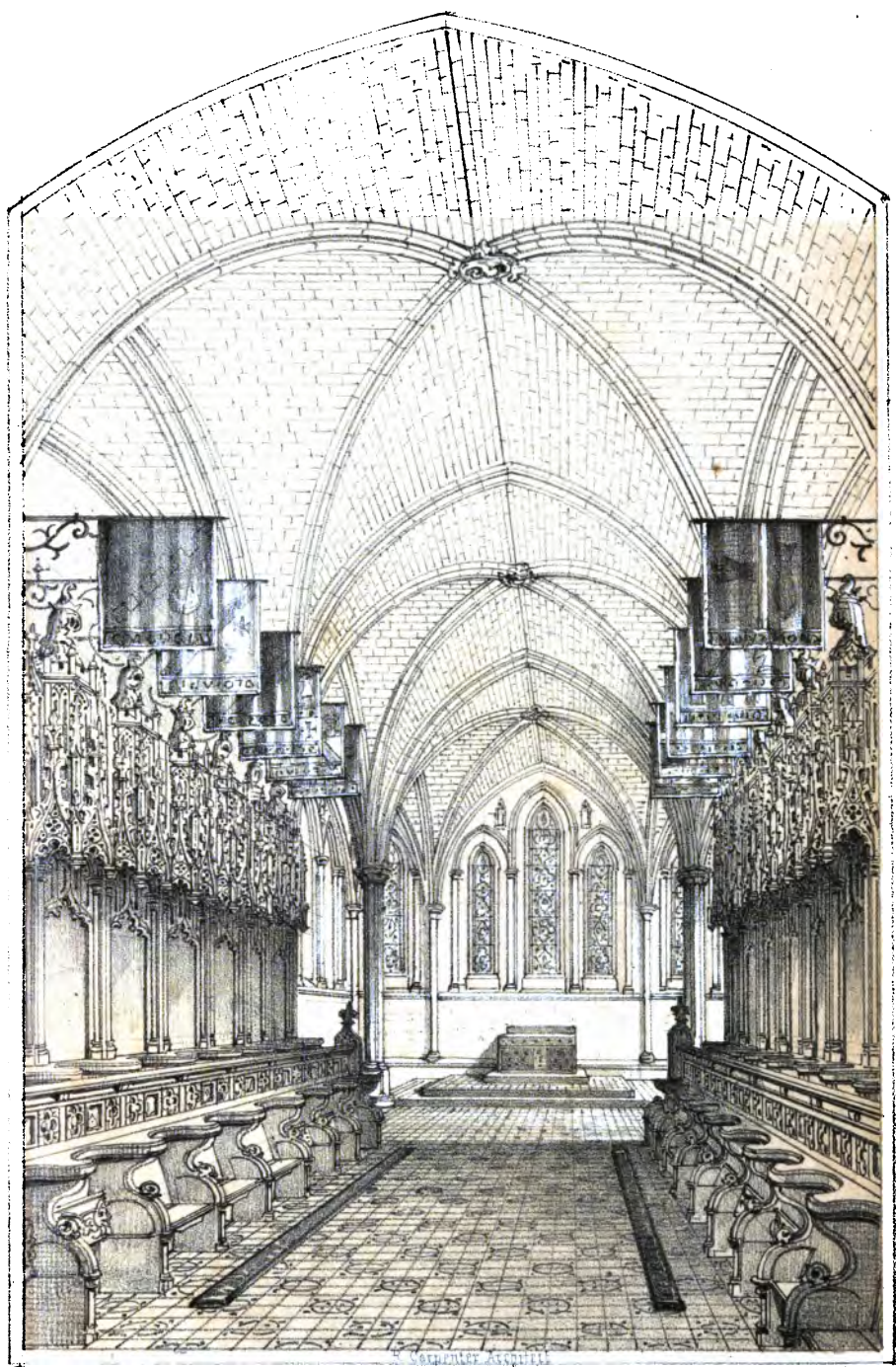




LADY CHAPEL, ST. PATRICK'S DUBLIN  
as it appeared in 1845.





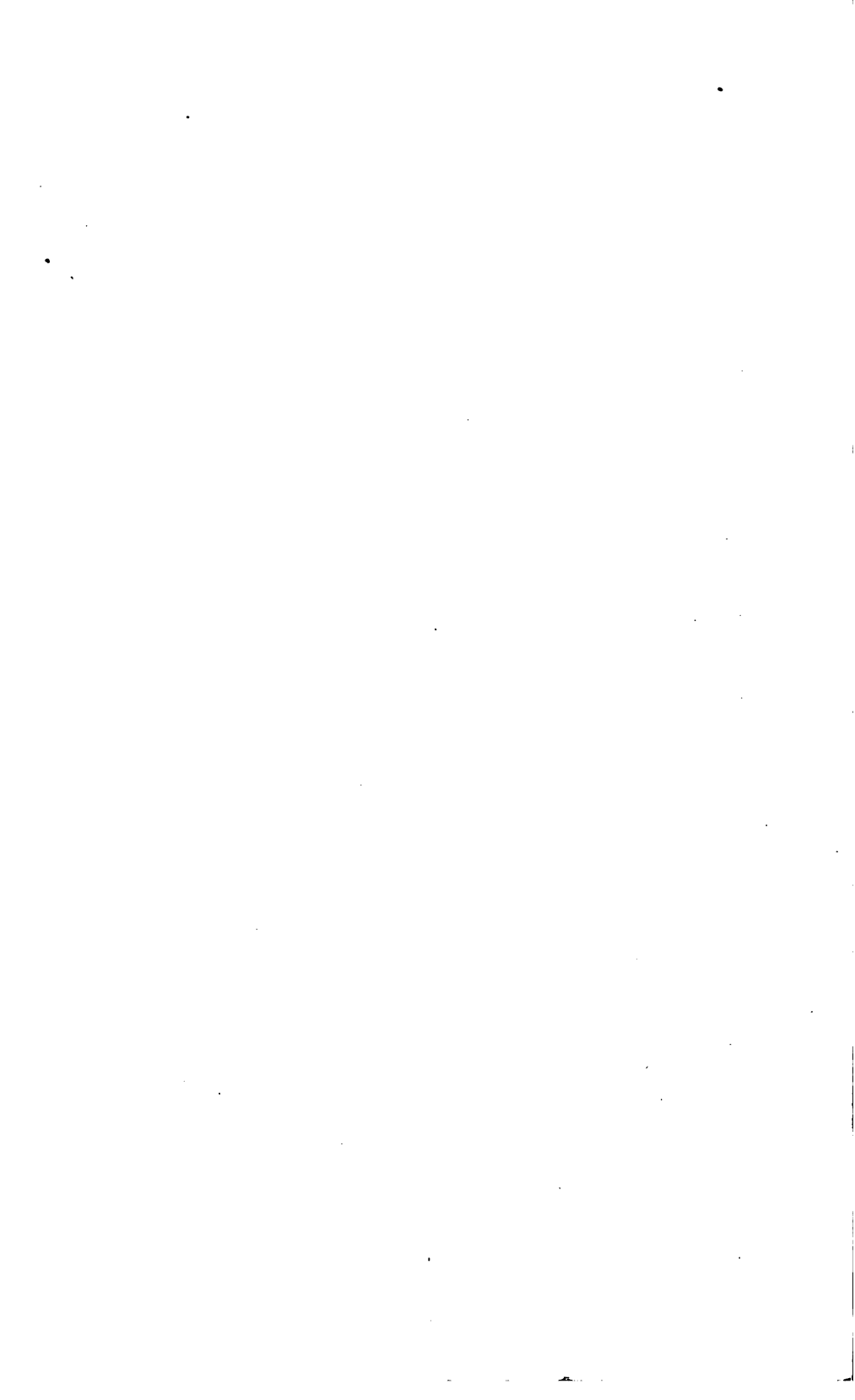


Harry Lub.

Day & Son.

ST PATRICK'S CATHEDRAL, DUBLIN  
 Lady Chapel, as proposed to be restored for the  
 Knights of the Order of St Patrick.





We owe some apology to Mr. E. A. Freeman for our delay in continuing the review of his "History of Architecture." Circumstances over which we had no control caused the delay; but in the interim, his work on Tracery is appearing in parts; we think, therefore, that we shall do more justice to him by postponing our further notice of his history till we do so in connection with the latter work in its entirety.

*S. Patrick's Cathedral, Dublin.*—We call the especial attention of our readers to the report respecting this national work, which will be found stitched up in our present number.

We find the following in the letter of the London correspondent of the *Oxford Herald* of September 14. We print it just as we find it:—"His Grace," (the Archbishop of Canterbury,) "it is said, has become convinced of the propriety of the priests and choir being confined as of old, to the chancel, from seeing the good effects of it in some of the new churches he has lately consecrated in his diocese."

M. Lassus kindly informs us, that he has suspended the engraving of the High Altar of the Sainte Chapelle which he has promised, from having discovered a very curious fragment which renders its restoration more sure and complete.

We learn from a French paper, that the scaffolding has been struck, which has for four years been up at the west end of Notre Dame de Paris, the restoration of this magnificent façade having been successfully achieved. We forbear quoting what it says in expectation of M. Viollet Le Duc's account of this great work.

*The Principles of Church building; being the substance of a paper read before a general meeting of the Durham Architectural Society, by one of their secretaries.* (Andrews, Durham, 1850.) This is a very elementary paper, but seems quite well principled and likely to be useful. We noticed, with regret, that although the proper use of stalls is enforced, a "reading-desk" is still considered as a tolerable arrangement.

More than one correspondent has written to us respecting the theory of the service for the "churching of women," advanced incidentally in Mr. Chamberlain's paper on chancels in our last number. We disclaimed at the time any responsibility for the private views and opinions of the writer, and do not therefore feel called upon to enter into a discussion on the subject. We will only say that at least one of our correspondents seems to us to have attached more meaning to the words complained of than they were intended to convey.

A Correspondent calls upon us to fulfil our promise of a further paper on *Domestic Oratories* and their fittings.

We scarcely know how to advise or assist our correspondent who complains of the arbitrary removal of a wooden cross placed over his grandfather's grave after it had remained there three months. We believe the act to be illegal, and should think that the best way would be to get an opinion on the case from Doctors' Commons, and then proceed to compel the clergyman to restore it.

The Secretary of the Exeter Diocesan Architectural Society has assured us that the approbation of that society bestowed on Mr. Hayward's chapel at Dawlish, of which we lately gave an unfavourable criticism, was intended merely to apply no further than to the way in which certain difficulties of site had been surmounted. On the other hand, we hear more particulars of the said design which make us exceedingly regret that our sister society did not at once wholly condemn it. We regret, for our own part, that Mr. Hayward has not realized the expectations once formed of him.

Undoubtedly, we should gladly "receive" sketches for the *Instrumenta Ecclesiastica* from non-professional as well as from professional contributors.

We wish we could pay a personal visit to S. Giles', Knowle, Somersetshire, where we understand the improvements we once before mentioned as contemplated have all been carried out, and much more done than was at first proposed.

A visitor to the most interesting excavations of the Roman remains at Lymne, expresses his regret, that while these antiquities are so properly cared for, two sepulchral crosses are suffered to be desecrated as steps within the principal entrance of the neighbouring church.

A. Z. inquires, if under any circumstances, a sacristy may be placed *under* the chancel. We should think such a plan, if not very desirable, yet quite justifiable in a case like that to which he refers, where, from the slope of the ground, the west side is far higher than the east. Our publisher will best answer the question about our *Monumental Brasses*. We know of no accurate account of the Ottery S. Mary restorations. In a case of so much importance we prefer deferring any notice of the works till we can examine them in person.

The letter of H. G. J. S. shall be considered.

We must at a future time speak more at length of Mr. G. J. French's two pamphlets, *Hints on the arrangement of colours in ancient decorative art*, (second edition,) and *The Tippetts of the Canons Ecclesiastical*.

We thank W. L. B. for the unhappy facts he communicates: and may some day give a narrative of the proceedings.

ERRATUM.—Page 55, line 5, for *modern* read *wooden*.

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# THE ECCLESIOLOGIST.

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"Surge igitur et fac: et erit Dominus tecum."

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No. LXXXI.—DECEMBER, 1850.

(NEW SERIES, NO. XLV.)

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A CATENA SYMBOLICA, FROM WRITERS OF THE  
WESTERN CHURCH, A.D. 540—1736.

*A Paper read at the Annual Meeting of the Oxford Architectural Society: S. Barnabas' Day, 1850. By the Rev. J. M. NEALE, M.A., Honorary Secretary of the Ecclesiological Society.*

WHEN, some seven years ago, the *Rationale* of Durandus was brought before the notice of English ecclesiologists, many of us will remember with what a burst of incredulity and contempt it was received. That any, or that, if any, such, symbolical principles should have influenced the minds and moulded the plans of mediæval architects, seemed utterly impossible. Druandus was ridiculed as an empty dreamer, and his translators as something worse. But those seven years have done their work; and perhaps very few ecclesiologists would now be found to repudiate the principles, as principles, for which we then contended, however much disagreement may still exist as to the degree and measure of their application.

I propose, in the paper which the kindness of this society has invited me to read, to trace the same symbolical applications of architectural or ecclesiological principles in a catena of mediæval writers. I might, indeed, as we all know, find such in the primitive fathers; but I prefer restricting myself to such authors as wrote when Christian architecture began to display its resources, and whose explanations have therefore a reality, as regards our study, which those of earlier writers could not possess.

I might possibly be more at home were I to take my catena from the works of the saints and prelates of the Eastern Church, but it will probably be more interesting to the society if derived from those of the west. Although I may not have quoted as witnesses a quarter of those whom I might have brought forward, I believe, nevertheless, that they have been chosen fairly, and will therefore give a correct idea of the symbolical spirit of the respective centuries in which they occur. Thus, in

the first seventy years of the twelfth century, undoubtedly the time at which Hieratic art reached its highest developement, I quote thirteen authors, more than the fifth part of a catena of eleven hundred years. Thus, also, our witnesses will be brought from very widely scattered countries: from England, as Venerable Bede, Earnulph, Archbishop Peckham, John du Bourg: from France, as S. Gregory of Tours, S. Paschasius Ratbertus, William of Paris: from Spain, as S. Isidore of Seville: from Portugal, as S. Antony of Padua: from Germany, as B. Hrabanus Maurus and S. Burchardus: from Italy, as Cencio and John (the author of *Micrologus*): from Sicily, as Peter of Blois: from Flanders, as Rupert of Teutich: and even from Iceland, as the anonymous author of the *Homily*, of which a translation was recently given in the *Ecclesiologist*.

It would clearly be impracticable, on such an occasion, to give specimens of the symbolism of all the authors to which I refer: nor would there be any great advantage in such a course, were it possible. Copying from each other, or from a common source, many of them add little to our information. It will be my endeavour to give some general idea of their teaching, and to select the salient points of their symbolism. I have arranged them chronologically, taking the year of their death, when known, as my standard.

I shall begin with S. GREGORY OF TOURS, whose life, extending from 544 to 595, saw the foundation of many of the most celebrated churches of France. It will be convenient, in the first place, to read the abstract which his best editor, Ruinart, gives of the ecclesiological descriptions of this author. "Gregory,"\* says he, "describes the form and magnificence of churches and basilicæ in more than one place. Whence we may perceive how great was the piety of our fathers, who spared neither expense nor pains in building and adorning the houses of God. He everywhere describes the marbles, the pictures, the ornaments of gold and silver, the veils, the palls, the very roof made of brass. We learn from him, that there were two principal parts to a church: the *capsus*, which we may translate the nave; and the presbytery," in the language of S. Gregory equivalent to the chancel, "because there the Presbyters were accustomed to sit. . . . He informs us that there was an *analogium* in the church of S. Venerandus,† which in other places he seems to designate by the name of *tribunal*. There the bishop preached; and thence also the Epistle and Gospel were read. The churches had, in addition, porches, crypts, and sometimes adjacent chapels, which also possessed their own altars."

Now, I will quote the description of two churches from S. Gregory himself; and a comparison of the two will, I think, prove their symbolical structure. The first is that of S. Martin of Tours, founded in the reign of king Childeric, and therefore before A.D. 486. "But Eustochius, bishop of Tours, dying in that city in the seventeenth year of his pontificate, Perpetuus, fifth in succession from blessed Martin, is consecrated in his stead. Who, seeing the many miracles wrought at his tomb, and observing that the oratory (*cellula*) built over it was small, judged it to be unworthy of such miracles. Wherefore, removing it,

\* Ed. Paris. 1699, sect. 51.

† De Gloriâ Confess. c. 17.

he built over it a great basilica, which remaineth unto this day. . . . It hath in length 160, in breadth 60, feet : in height to the vaulting 45 ; 32 windows in the altarium, 20 in the capsus ; 41 columns : in all, 52 windows ; 120 columns ; 8 doors, 3 in the altarium, 5 in the capsus." It is the translation of S. Martin into this basilica, which is commemorated by our Prayer Book on the 4th day of July. The second is the cathedral of Clermont.\* "But S. Namurtius, after the death of Bishop Rusticus, was at this time,"—that is, about A.D. 480,—"the eighth bishop of Clermont. He by his exertions built the church, which now exists, and is held to be the oldest within the walls. It hath 150 feet in length, 60 in breadth : in the nave, the height to the vaulting is 50. It hath a circular apse : it hath on either side *ascellæ* of elegant work ; 52 windows, 70 columns, 8 doors."

Now, from these accounts, we may gather certainly that the form of a ship was adopted in both instances. The fifty-two windows occurring in both cases, were very probably symbolical ; so the seventy columns ; the eight doors almost certainly so, if we connect the idea of entrance into the Church with that of regeneration, confessedly symbolized by the number eight.

From S. Gregory of Tours, I proceed to his greater namesake of Rome. It is true that from this Doctor of the Church, who died in 604, we have no distinct treatise on Symbolism. But that his mind was fully imbued with the symbolical spirit, the least acquaintance with his Sacramentary is sufficient to prove. The *Eisagoge Liturgica*† of the last Venice edition will be useful to point out various symbolical ceremonies noticed, or referred to, in his other works. To S. ISIDORE of SEVILLE, and V. BEDE, it can only be needful to allude.

Under the name of ALCUIN, who lived from 736 to 804, we have a treatise *de Divinis Officiis*, full of the most recondite symbolism. But I fear that the arguments which prove it of later date cannot be refuted. I still, however, claim Alcuin, for his very curious treatise *De Baptismi ceremoniis ad Odwynum*, which will well repay perusal.

I next produce AMALARIUS. The theological opinions of this Priest are not to be implicitly followed ; but his four books *de Divinis sive Ecclesiasticis Officiis* give him a high rank among symbolists. He died about A.D. 820.

S. THEODULPH, Bishop of Orleans, who lived from 750 to 821, the composer of the famous Hymn for Palm Sunday, *Gloria laus et honor*, follows. His *Explicatio Missæ* is a rich mine of symbolical learning.

My next author shall be B. HRABANUS MAURUS, Archbishop of Mayence, who lived from 777 to 856. He was the most learned writer of the ninth century, and one of the most voluminous of any age ; and his erudition gave rise to the famous proverb, "As learned as Hraban." His *Allegories on the whole of H. Scripture*‡ are a perfect storehouse of symbolical interpretation. In the preface to this treatise, the author speaks in the same way as Durandus in his proem. "In the house of our soul,§ *history* layeth the foundations ; *allegory* edifieth the walls ;

\* Hist Eccl. 2. 16.

† Op. V. 749—823.

‡ Ed. Venet. 1772, 9, 149.

§ Page 749, F. G.

*anagoge* setteth on the roof; *tropology* adorneth as well the interior by affection, as the exterior by effect."

From various parts of the same work I gather that the author explained the *altar*\* by the Flesh of CHRIST; the *rings*† of the tabernacle by the foretaste of Eternal Beatitude; the *wall* by the *Incarnation*; the *ante-wall* by the *Passion*‡ of CHRIST; the *staff*, by pastoral care; § the *candlestick*|| by CHRIST; the *hinges*¶ by the angels.

The symbolism of Hraban is sometimes singularly recondite; witness the following explanation of a chair:\*\*

"There is," says he, "a threefold kind of chair. 1. That of the world, in which the evil sit. It hath four feet: negligence of self; oblivion of God; beauty of things visible; sweetness of things delectable. Its back (*reclinatorium*) is pleasantness of sin; its cushion, committed sin. 2. That of Moses, in which the just sit. Its four feet are prudence, temperance, fortitude, justice; its back, the love of God; its cushion, the testimony of a good conscience. 3. The chair of the Elders, in which the Blessed sit. Its four feet are their essence, power, knowledge, love; its back, the Beatific Vision; its cushion, fulness of peace. Then, indeed," as he beautifully adds, "shall the elect be, be able, know, love, see, rest; be, without mutability; be able, without debility; know, without error; love, without offence; see, in plenitude; rest, in everlasting peace."

He goes on to explain the piers†† of the Apostles; (and we know how common a continental arrangement it is, as at Notre Dame at Treves, for each pier to have the effigy of an Apostle upon it;) windows‡‡ of the Doctors of the Church, who enlighten it; the foundation§§ of CHRIST, or the Apostles; the door of CHRIST;||| the Lamps,¶¶ of the gift of the HOLY GHOST; the width\*† of charity; the walls\*‡ of the ornament of virtues; (this of course refers to the frescoes or decorative hangings with which they were covered;) the pavement\*§ of the flesh, because it is written, "My soul cleaveth to the pavement," that is, is entangled with the desires of the flesh; the porch,\*|| by which I rather think he means the quasi-narthex, of which we have such fine examples in Notre Dame at Dijon, and the glorious churches of Pontigny and Vezelay—of the Jewish Fathers, as coming before the Church; the stools\*¶ of the mystery of the Incarnation; glass, of the condition\*\*\* of the heavenly citizens.

The symbolism of vestments is described at length in his treatise of the institution of clerks;††† and again, in his work on Holy Orders.‡‡‡

But, probably, the most recondite symbolism ever put forth is to be found in his work *de Laudibus sanctæ Crucis*, written, it is said, at the instigation of Alcuin, and presented, first to the Emperor Louis le Débonnaire; and then, in 844, to Pope Sergius. Each page presents what, at first sight, appears to be simply several rows of letters, both horizontal and vertical; certain figures, or mysterious diagrams, being

\* Page 751, F.

§ Page 756, F.

\*\* Page 761, H.

§§ Page 776, A.

\*† Page 791, B.

\*|| Page 806, G.

††† Lib. i. cap. 14—23.

† Page 752, C.

|| Page 759, F.

†† Op. V. Page 765, A.

||| Page 785, D.

\*‡ Page 796, A.

\*¶ Page 810, D.

‡‡‡ Cap. 30—39.

‡ Page 752, E.

¶ Page 761, C.

‡‡ Page 772, F.

¶¶ Page 790, G.

\*§ Page 804, C.

\*\*\* Page 822, C.

marked out with ink in this alphabetical wilderness. On examination, the lines, if read straightforward, are found to form hexameters, and the parts cut off or out by the red marks also resolve themselves into verse. Numerary symbolism can hardly be carried further than it is in some of these strange productions;—and it shows the spirit of the age, that the year 844 should be marked by chronologers as that in which Hraban Maur presented the *De Laudibus Crucis* to Pope Sergius.

Next we come to S. PASCHASIUS RATBERTUS,\* who was born about 795, and died Abbat of Corbie in 865. In his life of S. Adelhard, his predecessor at Corbie, he writes thus:—"Having† obtained permission from the king to build a monastery, he chose a spot both exceeding pleasant, and fit for the habitation of monks." This place, it appears, was a valley in the form of a Δ. "For," proceeds the historian, "the master of truth, taught by the Divine will, chose such a spot as should both furnish support for the disciples of CHRIST, and by its character and situation mark and signify them to be His." This is explained by the peculiar form of the valley, as symbolical of the HOLY TRINITY, which ought to be the end and aim of Christian teaching; because the work of the TRINITY is the perfection of Christian charity. Again,—towards the conclusion of the same life, the following passage occurs: a passage, I may observe, not more remarkable than difficult. "The bones of the beloved old man are honourably buried in the church of S. Peter the Apostle, in the midst of the four centres, in the midst of the same church, and under the tower. His body is covered with a polished stone, on the which a stanza of eight lines is engraved:—*Hic jacet eximius*, &c. And in the same place he buried around him the bodies of four venerable men, who were sent by the LORD into the same office with himself." The meaning of the above passage seems to be that S. Adelhard was buried under the tower in the intersection of a cross church, and the four friends buried near him occupied each his resting-place in one of the four arms. "Which hardly," he continues, "fell out by chance; but that they, who had one warfare in CHRIST, and bare, after JESUS, their own crosses in the same place, might have also one place of burial, which should connect them notably in the similitude of the cross. In the midst of them our aged saint is seen, over whom the bells be rung for divine offices; that from thence it may appear how his tongue was a cymbal of the HOLY GHOST, and an invitatory to the divine office, celebrated in that place. Wherefore also he hath an octrain to his epitaph, because he deceased on the octaves of the LORD: "‡ that is, on the Circumcision.

A somewhat parallel example of burial arrangement I may quote from Russia. SS. Peter, Jonah, Alexis, and Philip of Moscow, each of them metropolitans of All the Russias, are so disposed in death as to be called the foundation stones of the Russian Church; while SS. Antony, Nikon, and Theodosius so rest in the glorious Pechersky Laura, as to be called its star.

\* Ed. Paris, 1640.

† Page 1673.

‡ So in the Mozarabic Hymnology:—

"Sacer Octavarum dies  
Jam coruscans rutilat."



HINCMAR, Archbishop of Rheims, whose life, recently so interestingly written, extended from 805 to 882, comes forward in his turn. Immersed as he was in ecclesiastical and political disputes, an able and conscientious defender of the Church, he was little likely to spend his time in the study of those mystical significations which the piety of the cloister discovered. Yet even in the writings of this practical man of the world, evident proofs occur of his reception of the symbolical system. They are not, however, such as will bear extraction, unless I could quote many consecutive paragraphs. But I more especially refer to the explanation of Solomon's chariot,\* where the mystical properties of numbers are expounded at length; and to the epistle on that passage in the Vulgate, *Herodii domus† dux est eorum*.

REMY of AUXERRE, who died about 908, has left two treatises, the one *de officio missæ*; the other, if it be indeed his, *de dedicatione ecclesiæ*; both highly symbolical. He had written also *de officiis divinis*; and this work, which unfortunately appears to be lost, would doubtless have served much to our purpose.

I now bring forward S. ABBO, Abbat of FLEURY, and Martyr, born in 950, and murdered in 1004. He left a highly symbolical MS. work, *Canones Abbonis de ornamentis Romanæ Ecclesiæ*, where *Canones* is to be taken in a large sense. This was formerly preserved in the abbey of S. Martial, at Limoges, but is now in the Royal Library at Paris. From the extracts which have been published, I would strongly recommend it to the attention of any members of the society to whom it may be accessible.

B. FULBERT of CHARTRES, from 960 to 1029, may be considered one of our witnesses, from the letter which he wrote on the rite, which then widely prevailed, of giving to a newly ordained Priest a consecrated host, from which he was to communicate for forty days; and also from his sermon on Candlemas-day.

S. BERNON or BERNARD, who lived from about 970 to 1048, and who was successively Abbot of Prum and Richenow, left a little treatise, in seven chapters, *de Officio Missæ*, which is very much to our purpose.

JOHN de BAYEUX, successively Bishop of Avranches and Archbishop of Rouen, who flourished in the eleventh century, claims a place in my list from his symbolical work *de Officiis Eucharisticis*.

Hence I proceed to one of the most remarkable men of his time, S. PETER DAMIAN,† Cardinal Bishop of Ostra, whose date is 1007—1072. His treatise on the Canonical Hours,§ and his little essay how S. Peter and S. Paul|| should be represented, are good testimonies to symbolism. In his sermons on the dedication of a church, the same principle is fully recognized; indeed, in reckoning up twelve sacraments, he makes that rite to be one.¶ I confess that I am much gratified with his distinct recognition of sacramentality in this thing, because the distinguished French archæologist, M. l'Abbé Bourassé,\*\* of

\* Op. Tom. I. 760.

† Tom. II. 152.

‡ Ed. Paris, 1642.

§ Tom. III. 92—95.

|| Tom. III. 265—268.

¶ Tom. II. 168, 2 C.

\*\* [Our readers may remember that we defended the expression *Sacramentality* against M. Bourassé. *Eccles.* Vol. 5, p. 303.—ED.]

Tours, in the preface to the French translation of the Cambridge edition of Durandus, says that the expression wants exactness and precision, and implies, in his succeeding remarks, that a Catholic would not have used it.

S. ULRIC of CLUNY, (1015—1093) is a very valuable witness. The monastic system was never carried out with the same devotion, regularity, and majesty, as in the great monastery of Cluny, which was with the single exception of Monte Cassino, the most celebrated religious house in the Western Church. The abbey church, with its twelve towers and hundred bells, must have been, taken altogether, three times the size of York Minster, and ritualism was there carried out to a pitch which at no other time and place did it attain. The period of the greatest glory of Cluny was the long abbacy, 1049—1109) of Hugh, himself a saint and the successor of saints. Ulric, himself also reckoned among the saints, was at that period, during the greater part of a long life, an inmate of Cluny, and held to be particularly versed in its rites. His *Constitutiones Cluniacenses* were therefore written with every possible advantage, and present the most perfect and beautiful specimen of the practical working of symbolism that it is possible to conceive. I may allude, more particularly to the eleventh chapter, *de diversitate solemnitatum*.

JOHN, a Priest of the Roman Church, published about 1100 his *Micrologus*. Its symbolical explanations are more particularly valuable, because the author professes to have received them from S. Gregory VII., with whose authority therefore they come to us.

ETIENNE de BAUGÉ, Bishop of AUTUN, who died in 1112, gives good testimony to symbolism, in his *Tractatus de Sacramento Altaris et iis quæ ad illud, variosque Ecclesiæ ministros pertinent*.

Blessed IVES, Bishop of CHARTRES,\* (1040—1115) one of the greatest lights of his age, has left much that is very valuable with regard to symbolism. If it be satisfactory to find symbolical resemblances vindicated to the various parts of a church, how much more to meet with arguments as to material observances actually founded on such symbolism! "Your love,"† so writes Blessed Ives to the Abbot of S. Wandregesil, "hath consulted my meanness, whether, since the consecrated slab of your altar hath been removed, and set up on a new structure of stones, the consecration should be reiterated." After arguing from the canons in the affirmative, he proceeds: "Besides, since types have a similitude to the thing whereof they be types,—as faith, which is the head and foundation of holy religion, ought to remain immoveable in him that believeth, so the visible altar, which is the figure of faith, ought to remain immoveable. And, like as if any one hath been removed from faith, he must be reconciled by imposition of hands to the Body of CHRIST, which is the Church, so the slab of the altar, which typifieth faith, must, if it shall have been removed, be again imbued with consecration." And he repeats this argument on another occasion.‡ Again, the third of his sermons § *de Rebus Ecclesiasticis*, is entirely taken up with describing the mystical meaning of the various parts of the sacerdotal vestments.

\* Ed. Paris, 1647.

† Ep. 72, Tom. II. 35.

‡ Ep. 86, Tom. II. 40.

§ Tom. II. 265—268.

In the fourth, which is entitled *Of the Sacraments of Dedication*, amidst much that is to our purpose, we find the following :\* "These things, then, having been briefly observed concerning the spiritual temple of God, come we now to the sacraments, which take place in His visible temples : and expounding them more fully, as the Lord shall give us power, let us compare them with what hath been said before. The stones, which be brought together to build this fabric, be either hewn out of mountains, or excavated in caverns, or collected in fields : thenceforth the hand of the workmen is called to aid, who striking them with iron, and laying on them the rule, smooth down every roughness and inequality, and by the discipline of their art, bring them to that quadrature whereby small and large may be evenly knit together. We behold these things spiritually fulfilled in the holy temple of God, when ye come together out of every rank of men, high, middle, and low, that ye may hear the Word of Life, and by the plane of celestial discipline are ready to cast off the roughness of your former life, that ye may be set in order, as it were well polished stones, in the temple of God. To polished stones, when they are placed in the wall evenly, and according to the measuring line, there is added the glutinous tenacity of cement ; and this also we see in the temple not made with hands, when they are bound together by the indissolubility of charity, whom unity of faith hath congregated." The good bishop then goes on to describe the dedication of a church, and the mystical signification of the rites therein used, much as Durandus has done.

The *Gemma animæ* of HONORIUS, the hermit, Priest of Autun, which treats, in its first book of the ceremonies of Mass, of churches, of their various parts and ornaments, is too valuable and well known a work to render it necessary for me to do more than refer to it here. It was written about 1100.

I come to MARBODUS, Bishop of Rennes, whose life extended from 1050—1120. He is to be quoted as a witness, on account of his beautiful prose concerning the twelve stones that form the foundation of the New Jerusalem, as for his *Liber de Gemmis*.

Next we have EARNULPH, Bishop of Rochester, (1040—1124,) who comes into my list for his letter or treatise to Lambert, given by Father D'Achery, on the subject of the Fracture of the Host—an answer conceived in the very spirit of symbolism.

And in the very same year died GUIBERT, Abbot of Nogent-sous-Conay, who was born in 1053. He amply supports the symbolical system in his treatise *de laudibus Sanctæ Mariæ* ; in the third and fourth chapters of which he explains the Throne of Solomon, and the eastern gate of Ezekiel.

S. BRUNO of ASTE,† born in 1040, and deceased in 1125, was made Bishop of Segui, by S. Gregory VII., and may therefore be supposed to have been considered by that Pontiff, (himself, as we have already seen, a teacher of symbolism,) an able expositor of the Church's doctrine. In his work *de Sacramentis*, in which he treats of the dedication of churches, and of episcopal and sacerdotal vestments, he is no mean

\* Tom. II. 269 A.

† Ed. Venet. 1650.

supporter of the system of Durandus. We have the old explanations, "The foundation,"\* he says, "is CHRIST; the columns, Bishops and Doctors; the doors are the Apostles; the altar signifieth not only CHRIST, but the members of CHRIST."

After him comes HILDEBERT,† Archbishop of TOURS, (1057—1134.) His second Epistle, written about 1100, is an ingenious mystical explanation of a fan, sent as a present to some Archbishop, whose name is not known. Though merely a playful composition, it speaks strongly in behalf of the *principle*. The *Liber de expositione Missæ*‡ contains a symbolical explanation of sacerdotal vestments, as in other instances which I have quoted.

As a curious specimen of symbolism, and one peculiarly applicable to the animals found in *corbel-tables*, *gurgoyles* and the like, I quote the following :

Est quadrupes Panther, quo nunquam pulchrior alter,  
Qui niger ex albo conspergitur orbiculato :  
Diversis pastus venatibus et satiatius,  
Se recipit, dormitque cavo prostratus in antro :  
Post vero surgit triduum, tunc denique rugit.

\* \* \* \*

Est autem dictus Panther allegorice CHRISTUS,  
Qui super est homines formâ collatus ad omnes :  
At Satur Ille fuit, quia quot vult tot sibi sumit :  
Et somnum cepit, quando nos morte redemit.  
Rugitum misit postquam de morte revixit.§

I would also refer to the 4th, 5th, and 8th of his short poems, called *Moral explanations of Scripture*,|| where he explains the Fraction of the Host, the various Stations, and the clerical tonsure.

To HUGH of S. VICTOR, who died in 1143, I need only refer, because part of his *Mystical Mirror* has already been translated.

RUPERT, Abbat of DEUTSCH¶ (1111—1155). This learned and pious Benedictine, whose works, of which I have read a good deal, seem to me nearly the perfection of mediæval teaching, was born near Ypres; took the religious habit in the monastery of S. Laurence, at Oesburg, near Utrecht, and was made Abbat of Deutsch (*Abbas Tui-tiensis*) by Frederic, Archbishop of Cologne. His treatise, in twelve books, *de Divinis Officiis*,\*\* is a most elaborate testimonial in favour of symbolism. "It is agreed by the ancients," he says,†† "that there was nothing in the Jewish sacerdotal vestments which had not a signification. Among us, then, by how much the Priesthood of CHRIST is more excellent than the ancient Priesthood, by so much is it proved to have worthier significations in its sacerdotal vestments." Thus, the Amice is interpreted of the Flesh which CHRIST took; the Alb, of bap-

\* Tom. II. 144. † Ed. Paris, 1708. ‡ Pp. 1107—1134.

§ *Physiologus*, page 1178. This is more fully explained by Hugh of S. Victor. "Cum læna parit, suos filios mortuos parit, et ita custodit tribus diebus, donec veniens pater eorum in faciem eorum exhalet, ut vivificentur." So S. Fulbert of Chartres: "Dum Christus, invictus Leo Dracone surgens obruto, Dum voce vivâ personat, A morte functos excitat."

|| Page 1129, 30. ¶ Ed. Paris, 1638.

\*\* Tom. II. pp. 719—852.

†† Tom. II. p. 722. 1. ad fin.

tismal purity; the Stole, of obedience; the Chasuble, in that it is of one piece, of the integrity of faith; in that, when the Priest stretches forth his hand, it falls down into two folds, of the division of the Jewish and Christian Churches, brought to pass by our LORD's stretching forth His hands on the Cross; the Sandals, of the Incarnation; the Ring, of fidelity. The second book, in the twenty-third chapter, treats of the ornaments of altars and churches. The corporal, of fine linen, sets forth the afflictions which our LORD suffered (and we may observe that this explanation seems always to hold;) the hangings around the walls set forth the future glory of the Church. "The books\* of the Gospels are decorated with gold, and silver, and precious stones; for in them the gold of Divine wisdom sparkles, the silver of faithful eloquence glitters, the gems of miracles blaze." The remaining books dwell rather on the various offices of the Church, than on her buildings; but they carry out, in their own subject, the principle for which I am contending.

In various passages, the windows† are explained of Moses and the Prophets, who, through the otherwise impenetrable wall of Israel's iniquities, let in the light of Divine mercy: bells,‡ of the office of preachers; candles,§ of the Church; piers,|| of mercy and justice; organs, of the Divinity of CHRIST; wells,¶ of martyrs. During the Three Days, while the bells are silent, a wooden mallet, says Rupert, is struck against a board, to summon the faithful to Church; because\*\* during our LORD's sufferings, the Apostles, symbolised by bells, were silent, and CHRIST testified to the truth, alone, and in great humility.

The fourth book of the commentaries on Exodus, which is the thirteenth of the forty-two on the HOLY TRINITY, explains the tabernacle in a similar manner. "Let us," says the author, "whom the proposed course of our journey hath brought to this place, tarry here a little, until, allured by the beauty of the tabernacle, *our heart and our flesh cry out for the living God*, where the sparrow hath found a house, and the turtle a nest. Let GOD behold this His sparrow returning in will to that celestial Home, and the turtle, compelled by the flesh to abide in affliction in her present tent; and because they be high things that we take in hand, let the help of His grace prevent the sparrow in well thinking, the turtle in well acting."

\* Tom. II. p. 735.

† Tom. I. 996.

‡ De Offic. Divin. v. 29.

§ Tom. II. 463.

|| Tom. I. 386.

¶ Tom. II. 763.

\*\* Tom. II. 773.

*To be continued.*

## ON THE PROPER CHARACTERISTICS OF A TOWN CHURCH.

*To the Editor of the Ecclesiologist.*

MY DEAR SIR,—I think our failure in the production of good town churches of distinctive character must have struck you often, as it has me, when contrasted with our comparative success in country churches. The fault seems to me to have been that men have taken ancient country churches as their models and have failed to discover that between them and churches in towns there ought to be a most distinct and marked difference. I doubt not that you will agree with me in this opinion, the correctness of which might well, I think, be demonstrated by comparison with other parallel cases in which buildings or things for or of the same use must be modified and changed by the varying local circumstances by which they are affected.

But I may be told perhaps by some that our old masters did not feel this difference, and whilst I should doubt the correctness of such an assertion I should say that herein then would be *one* line, at all events, in which we might possibly develope further and better than they did. No one would pretend to say that the village school should be exactly like the town school, any more, I suppose, than they would say that the country house, surrounded by trees and gardens, should in its architectural character be the same as the town house, hedged in with myriads of bricks on all sides, and affected by restrictions of all kinds, as space and light and the like. And though this last case may, from habit, present itself to our minds in a stronger light than does the case of a church, it is not really stronger.

It may be said, too, that our churches are in all places for the same purpose, the same services, and the same priests, and that therefore they should be uniform, and this might apply elsewhere. It might then well be said that, inasmuch as in some poor town or large village, far from head quarters, the Radical Mechanics' Institute could afford to indulge in one room only, and that one of the very poorest nature; therefore the kindred institution in the midst of wealth, luxury, higher civilization and the like, might quite as well be contented with the same humble decorations, and barely sufficient accommodation; or that because the principal and only shop in the small town can dispense with plate glass, therefore Swan and Edgar can. It is a shame and a misery indeed that it should ever have been possible, in such a city as London, for architects to attempt to execute copies of country work. Had there been only fair Christian liberality our churches *must* have been so costly that country models *could not* have sufficed. They would have glittered and shone with ornaments and decorations. Instead of Kentish Rag we should have had clean hewn ashlar, and for plaister we should have seen gorgeous fresco and glittering marble. We should have had gold where now we have brass, and a city full of

glories instead of a city which is almost a disgrace to our Christianity.\*

But how far do we see that this difference of circumstance and position was taken into account by the mediæval builders?

This is a question of some difficulty. For then, as now, it seems as though there had been something in mercantile pursuits very foreign from Christian liberality, and grudging in its offerings to God.

Our great cities were, generally speaking, *not* distinguished for the beauty of their churches. Men seem to have grudged their goods for such purposes. And again, town churches were very much more liable than were country churches to suffer from alterations and additions, or from casualties. And when not altered there would be two classes, I think, into which they would be divided.

1st. Those in which the character was obtained by means of superior size, more elaborate detail and the like. And 2ndly. Those in which an absolutely different and distinctive character is developed; a character which in some way shows us clearly that in towns there are, or may be, buildings which are only fitted for towns, and vice versa. Which, then, of these two classes is the most common?

I confess that I think we shall find that the first is, and perhaps, partly because it was most easy, and partly because the differences between town and country were not so great and so decided as in our day they are; and it seems to me that there was, on the whole, *less* appreciation of these distinct wants in buildings of the thirteenth and fourteenth centuries than in those of the fifteenth and sixteenth. Or perhaps it is partly that there is something about these last which would induce us, (were we guided simply by an eclectic spirit) to consider them more fitted for town buildings than those of earlier date.

I think my feeling will be best illustrated by the selection of some examples for comparison:—

Stamford affords one most curious case in point, in the church of S. Mary. For there we find a steeple of two ages—the tower First-Pointed, and the spire Middle-Pointed, of very rich and beautiful detail, but in its design and detail exactly similar, except in size, to the steeple of the country church at Ketton, some three or four miles distant. The only alteration to fit the village steeple for the town has been the alteration of size in proportion to height, so as to make the saying of the country people, that Ketton is queen, and S. Mary's king of the district, not only pretty but very true. I do not say that this alteration in size is not a distinction of some importance, but it is not sufficient for the purpose, and one could imagine S. Mary's looking as well among trees as among houses.

Far different is the spire of All Saints, whose enrichments, particularly the pinnacles and parapets, and so forth, seem to me to give it an air of the most thoroughly appropriate kind—a most successful application of some principles to the development that I desiderate.

Grantham, again, is an instance I think of a successful adaptation of a not uncommon outline to suit the character required in a town.

\* I am speaking of our modern proceedings. The manner of the rebuilding of the City churches after the great fire I have always considered as one of the noblest acts on the part of her people of which our Church can boast.

The pinnacles at the end, to the porch, and at the base of the spire, all assist in this object.

Many others might be instanced, as e.g., S. Michael, and Holy Trinity, Coventry; Boston, Louth, Kettering, and Oundle; the Holy Trinity, Hull, and the steeple of S. Mary Redcliffe. And these are, many of them, examples of the fourteenth century and therefore the more valuable, and I think that their distinctive character is *not* owing solely to their superior magnificence. For the best examples of smaller churches suited to towns, I think we must go to such towns as Bristol, York, or Norwich; and here almost all, if not all, are of Third-Pointed date, and whether it is a distortion of my eye, or really the truth, I know not, but, as I have already hinted, there does seem to me to be something in this late work which essentially fits it for the neighbourhood of houses. Perhaps I should be wrong in saying that the old masters designed these town churches with such a view, and instances might be adduced of churches in remote country spots, erected in the fifteenth and sixteenth centuries, and in all respects like these Bristol and York examples. The value then of the fact, if fact it be, will depend on the extent to which it furnishes us with a clue to the points in their appearance and design which most fit them for their place.

Now I think there are some points which we may safely lay down as of essential importance in town churches which are not at all equally necessary in the country.

First. I should say that it is most necessary to avoid rusticity in any way, whether in material, design, or execution. Where man most abounds, there his work should most be seen, and whilst on the one hand on the edge of a quarry a building may look perfect, formed only of the rough débris of the quarry rudely piled together; on the other, in the streets of a town, surrounded on all sides by evidences of man's labour and man's ingenuity, none but a building in which man's labour is also most conspicuous, can ever be satisfactory. And for this reason it is that I should condemn *in toto* the use of rough walling stones in a town. The sentiment they convey is one different from that which the polished and smooth surfaces of the neighbouring buildings demand, and, I think, inferior by reason of its apparent rudeness. In such a town as London I would much rather use brick than rough stone, simply on account of its superior smoothness and evenness of surface; and the superior effect of smooth over coarsely rough walls may be seen by the comparison of S. Stephen's, Westminster, with S. Barnabas', or S. Matthew's, City Road; in which last the rough stonework is even carried up into the spire—a thing unprecedented I suppose in old work, whether in the town or in the country. Again, rough masonry must necessarily preclude the use of elaborate detail or enrichments which ought, undoubtedly, to be hoped for as future additions in the case of every new church in a large and wealthy district, in which they cannot at once be provided. It will be found as a rule in old work that the masonry was first improved, and then the detail: enrichment in fact commenced with the whole surface of the walls.

Secondly. It is at least worth our consideration, whether steep roofs are in any way so indispensable in towns as they are in the country.



Beyond their symbolism, which is equal, I think their equal utility may be questioned, for they are less likely to be neglected and left covered with snow or the like, and their gutters (for they ought as a rule, I think, to have parapets) are less likely to be choked up, being far from the reach of dead leaves and the like.

Thirdly. Should not the clerestory be a ruled feature of every town church? The completeness of effect that it gives is wonderful, and there is a certain degree of skill and judgment in its introduction that may mark superior work and superior mechanical skill in execution. Beyond this there is the practical reason—and it is one of great force—that the clerestory is in a town church the right place for the admission of light; in most cases the light from the lower windows being either partially or altogether obscured by surrounding buildings.

Fourthly. Regularity of parts is essential. For first, as among the works of nature the greatest amount of irregularity is both allowable and laudable, so among the works of man, on the other hand, the contrast afforded by such irregularity is displeasing and affected. It is like the attempt at rusticity in the small plots of garden, 15 feet by 20 feet, in which our citizens in the outskirts rejoice, and provokes feelings and remarks just as undesirable. Beyond all doubt there are cases (from inconvenience of site and the like) in which irregularity is obviously necessary. It then becomes admirable. Only what I wish to express is,—that regularity is, in itself, a much grander thing than irregularity, and a very grand church must have some element of regularity to compose it in one perfect whole.

Fifthly. The treatment of the steeple is one of the most important points, and I confess I feel in much doubt whether we ought to insist upon the invariable use of the spire.

Spires unquestionably seem to suit all kinds of rural scenery in a most marvellous degree; simple towers do so in a much less degree; but we must all have been struck with the excessively fine effect of many town steeples *without* spires.

I fear I may be laughed at for my choice, but if I were asked to point out the most successful of modern London steeples, I think I should point to S. Dunstan, Fleet Street, rather than to the new spires which have risen in other parts of the town since its erection; and I very much doubt whether any one of our new steeples at all approaches, in real grandeur and fitness, Sir Christopher Wren's steeple of S. Michael, Cornhill—(of course I do not speak of detail, but of general effect.) At all events, if we have a spire it should be ornate and grand in its proportions. I think pinnacles and parapets almost indispensable, but at any rate the simple broach which has been adopted in a new church in Southwark, and in a church by Mr. Ferrey, in Old Street Road, and elsewhere, is without exception the most unfitting that can be devised; it may be, and I suppose, is, mostly by association that it is so, but I suspect most men will agree with me in saying that it is. Both the churches which I have just instanced are evidences of what I have before noticed, that men do not distinguish between the different wants of different localities as they ought to do; for they would both be much better anywhere but where they are; among

trees and green fields they might pass, but among houses they certainly will not.\*

Other examples would teach the same facts. S. Barnabas ought to be in some sequestered spot far from smoke, and the contamination of bricks. S. Stephen's, Westminster, is so far better, that in its masonry and design generally, it less reminds one of the country; though one does not see why the tower should have been removed from what in such a church is the right place, viz., the west end. S. Matthew, City Road, though one of the best of our new churches, is nothing more than a large country church, and S. Andrew, Well Street, which has been always cited as, with all its faults, after all one of the most fitting and satisfactory of new London churches, is founded upon the model of those late churches in which such towns as Bristol, Gloucester, and York, are rich.

One word more on the steeple. It ought, I think, (unless the site compels the contrary) to be either central or else at the west end—for these are the two positions in which it gives most dignity to the rest of the building, and it should always have a western door.

Of old steeples some of the most satisfactory are, I think, that most glorious S. Nicholas, Newcastle, and those lantern-capped steeples which one remembers so well at York.

Sixthly. It must be remembered that height is of immense importance, and to be obtained at all costs; height first of the arcades, and next of the clerestory. Let such churches as S. Peter Mancroft at Norwich teach us this.

In the ritual arrangements, of course, we require the same things in the town as in the country, but chancels might well be larger, where there are so many more opportunities for properly using them than there are in thinly populated places, and in the construction a greater amount of decoration ought always to be either introduced, or else provision made for its subsequent introduction.

Were the masses of our people well-disposed, hearty, enthusiastic churchmen, nothing in the way of adornment and enrichment would be impossible in these days. And we must keep that bright day, when men shall be so disposed, constantly before our eyes; we must deem that each stone that we polish, and each ornament that we carve, each altar that we decorate, and each shrine that we consecrate, leads, though slowly, still most surely, to that time. Then let us so work that men shall still find means for the exhibition of their Christian zeal, without the destruction of that which we in darker times commenced; and when we fill one only of a long series of niches with its saintly occupant, or carve one only of a range of cornices with its truthful delineation of living foliage, we shall know that we have left to our sons the glory of adding to and completing that which we, from our lack of means, or of zeal, were unable to do more than commence.

Our work, at present, if we have but small means, is at all events to build grand shells, the completion of which shall serve as an object to

\* And it is curious that the books of authorities and examples of Christian art, drawings of ancient churches, and the like, give us twenty rural examples to one urban.

kindle the love of another generation. We must endeavour to overcome our natural desire to make all that we do complete in itself, and endeavour so to work that there may still be space and opportunity for the further developement of our art and our labour in every portion of our buildings.

And now, having as yet only adduced examples of English buildings, let me ask, do not the foreign examples of town churches contain much that may give us help and information on this subject?

My own feeling is, that a diligent study of many of the examples which the large continental churches furnish, would, if accompanied by a thorough knowledge and respect for those Anglicanisms in art of which we have so much reason to be very proud, do very much for us.

In a late style there are undoubtedly churches which show most strongly on the part of the artist an appreciation of the necessities of his work. Take for example such a church as S. Germain l'Auxerrois, which never could have been built anywhere but in town. I am far from praising it altogether, but, with its great faults, it *has* distinctive character, which is what we want.

But there is another class of church of earlier character, which to my mind gives us the very best model that we can desire. Such churches as S. Pierre, at Chartres; a very long lofty church, with the triple division of arcade, triforium, and clerestory, a polygonal apse, and both triforium and clerestory glazed with wonderfully fine stained glass. There is no constructional distinction of chancel from nave in such a church, unless it be cruciform (which is not a good form for us in any way), but this is amply compensated for by the grand unbroken line of roof which we obtain, and which gives invariably a wonderful repose and grandeur. S. Pierre is groined, and so hardly attainable by us at present. But the desecrated church in the Rue Malpalu, at Rouen (I believe it is the church of the Augustines), shows us a very similar idea, and more within our powers. It is a long simple parallelogram, ten bays in length, and entered at the west only. It is wide and very lofty. The length is about 140 feet. The roof is arched in timber, with tiebeams and kingposts, and its long unbroken line of boarded cieling (originally painted richly, and powdered with stars and fleur-de-lis,) is very grand. Externally, too, such a church is very striking, and proves what a great element of grandeur a long unbroken *horizontal* line always contains. This we have still to teach ourselves, for so used are we to hear men talk of verticality as the one great principle of Christian architecture, that we are in much danger of forgetting that horizontality is another great principle. Classic art almost confined itself to the horizontal principle, the modern revival to the vertical, but true ancient Christian architecture was perfect from the harmonious combination of the two, and I do believe that the fall of art in the sixteenth century was as much marked by the use of the vertical line only as by any other single error. Take Westminster Abbey, and see how the thirteenth century men combined and gave repose to everything by that grand horizontal line of roof rising far above pinnacles and everything else; whereas in Henry the Seventh's Chapel we have the vertical lines of the pinnacles running up above the roof, and no one

decided horizontal line to save it from the unrest which is its distinguishing characteristic.

And it is the conventional following of a plan which involves the prominence of horizontal lines, which renders our new churches ordinarily so far superior to our other attempts at the revival of Christian art in building. Of modern domestic buildings, I know but one which I should call at all perfect, and that is that most noble range of dormitories on the north side of the quadrangle of S. Augustine's College, and there the long unbroken horizontal line of roof is the great charm, deprived as it is, most ably, of monotony, by the vertical tendency of all the smaller component parts.

This is a digression, but what I want to advocate is, some unbending of the rigorous law which would oblige men invariably to make the chancel an architecturally distinct portion of the fabric, for I am convinced that greater grandeur for the building and greater dignity in the services might be frequently obtained by the infringement upon the ordinary rule.

Some explanation I ought perhaps to give you of the real extent of my admiration of Third-Pointed town churches. I do not in the least wish to see them copied as they are, but I wish that the truths which they teach should be made applicable (as they may be) to our new Middle-Pointed buildings. There is no reason why thoroughly fine Middle-Pointed churches should deviate from any one of the canons which I have attempted to deduce from the examination of later buildings, and from the consideration of the peculiar local associations which, in town, really affect us.

So far as I know, this subject has not, as yet, been touched upon in the *Ecclesiologist*, but I think that it is high time that we should well and carefully study it; and if these remarks may in any way tend to open the consideration of the point, I shall be most glad.

I remain, yours very faithfully,

GEO. E. STREET.

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#### S. MATTHIAS, STOKE NEWINGTON.

WE have received a letter from Mr. E. A. Freeman, in which, after some criticisms, which we must defer considering till we are in possession of more accurate details respecting the building to which he refers, he proceeds to reply to our remarks upon his letter given in our last number. He complains, that while he signed with his initials only, we should have talked of Mr. Freeman. We assure him that this was a mere *incuria*. The initials E. A. F. were so identified with his personality in our eyes, as we believe they are in those of our readers, that the idea of a communication so subscribed being in any way anonymous never struck us.

Mr. Freeman is unconvinced as to the legitimacy of central towers without transepts. He argues thus: (for the sake of brevity, we use in this case our own words,) "The Cross form of church,

with central tower, is the most perfect." Undoubtedly. "The central tower, with aisles continued along it, is a near approximation to this the ideal form";—an equally undisputed proposition:—"therefore it is the worst conceivable form, because it so painfully suggests what it falls short of." If Mr. Freeman is soberly prepared to maintain this dictum in all its consequences, we have neither the right nor the desire to object; but he must be prepared to accept canons of Pointed Architecture totally different from those which governed the architects of the middle ages, and identical with that iron rule of uniformity which cramped the genius of those of Greece. For instance, one-aisled churches must be absolutely forbidden because they so distinctly recall those with two aisles. Canons like the one propounded by Mr. Freeman must have positive, and not comparative, arguments to support them. Such we think he has adduced in favour of the next statement made in relation to this one, with which we cordially coincide, that aisles with compass roofs do not agree well with the Cross form of church. "They never harmonize well with the transepts; the juncture of roofs is not pleasant on so large a scale: then they seem an unnecessary striving after picturesque effect, when sufficient variety of outline is given by the Cross form alone. And they seem to belong to an inferior type, that of mere picturesque effect as distinguished from architectural design."

In truth, however, while defending the plan of *S. Matthias* by precedents like *Etchingham*, we were hardly doing Mr. Butterfield justice, and we were certainly giving Mr. Freeman more advantage than we should have done. In the case of *Etchingham* church, the central tower forms the most eastern portion of the nave, (ritually we mean,) and beyond it projects the whole extent of the chancel. At *Stoke Newington*, the tower forms the chancel, the projection beyond being merely the sanctuary—a most ample one. If Mr. Freeman will look back to our fifth volume, he will find in the number for April, 1846, a very interesting and thoughtful article on "the distinction of Chancel and Sacrarium," in which the author expresses his fears "that the present revived reverence for chancels has sometimes led to a forgetfulness of the distinction between the Holy Place and the Holiest of all, rather perhaps in idea than practice." Mr. Butterfield feeling, as we know he does, this risk very strongly, has in the church before us, furnished a design, in which the chancel and sanctuary are distinguished from each other, according to the second method laid down by the writer of that paper—"in some cases we think the part under a central tower to be the real chancel, the part east of it the sacrarium"; and also according to the fifth, "the same distinction may perhaps be traced, though less clearly marked, in some of the churches which have chancel aisles not continued to the east end." In *S. Matthias*, Mr. Butterfield having a comparatively contracted area to devote to his chancel and sanctuary combined, has yet contrived to unite two of the constructional distinctions laid down by the writer of that paper. Mr. Freeman, no mere pedantic archæologist, must, we should think, own that a result of this sort, obtained in a London church, is an instance of legitimate development. The writer of the

article we have before alluded to, speaking of a particular church of the second class, observes, "the first impression on entering the church is quite different from that conveyed by a cross church with its lantern, the space under the tower seems to be the chancel, and the part beyond, though square, gives quite the idea of an apse." There are, in point of fact, in such churches, both a chancel and a sanctuary arch. This view quite annihilates, in such cases, one objection which Mr. Freeman takes to central towers without transepts, that the effect of the lantern is lost, the arches not being of the same height to the north and south, which they are to the east and west. Of course it is lost, and for a simple reason, that the architect did not intend to give the effect of a lantern, but of chancel and sanctuary succeeding each other. We will now go a step further, and argue, that for a *tower-chancel* the saddle-back termination is remarkably appropriate. There is, as we are sure Mr. Freeman will feel, something which teaches us that the *worship-line* (so to say) beginning from the laity in the western nave, through the clergy in the central chancel, up to the eastern altar is fitly symbolized by the ridge line of the roof running in the same direction. We have ourselves this feeling so strongly, that it seemed to us that Mr. Pugin's making the transept of his church at Ramsgate a chapel, was a defect in that otherwise successful building. What form then can be more appropriate than the saddle-back, to that tower which is likewise a conterminous chancel? But there is also architectural homogeneity in the employment of that form in this particular instance. We, or rather our excellent contributor of April 1846, has proved that in a tower of this sort the lantern effect was not intended, and that therefore the north and south arches opening into the aisles need not correspond with the great east and west ones. Analogy would surely point to the conclusion, that as the square tower, with or without spire, with its four sides alike, was the fitting central complement of the cross church, whose four arms sprouted from its four sides, so in the tower of this sort the east and west faces ought to be distinguished. This is just what the saddle-back form effects. Ritually, therefore, and architecturally, we hold that Mr. Butterfield is on grounds of analogy, justified in the form of tower which he has adopted. The fact of large and sumptuous churches in Scotland having towers of this description; that of Dundee, for instance, and Holy Trinity, Edinburgh, forms an additional justification for its adoption. The objection about the chancel clerestory breaking the solid face of the side walls might hold good, were it a lofty one; but in striking contrast to that of the nave, the chancel and sanctuary clerestory of S. Matthias, happens to be very unobtrusive. While opposing the chancel clerestory for being in the tower, Mr. Freeman objects to that of the sanctuary, because it is but a quasi-clerestory. We are not such purists as to object to this treatment, which is so abundantly supported by precedent.

Mr. Freeman calls upon us here to recant the surmise that he has transferred his old Saxon predilections to Cymric churches. We very gladly sing our palinode—and turn to the nave of S. Matthias. Mr. Freeman thinks that our way of putting the question of the comparative dimensions of the arcade and clerestory conveys the same censure

on Mr. Butterfield as his language, only stated in a more roundabout way. We cannot agree. The clerestory bears a greater proportion to the arcade than in many an old instance. Mr. Freeman thinks this a deformity—we a merit. The fact is incontrovertible—the way of taking it perfectly different.

Mr. Freeman continues, "Surely you do not forget the numberless occasions on which the *Ecclesiologist* has laid down the rule that no church, not being cathedral, conventual, or collegiate, ought to have a west door; i.e. I believe, one in a front, not in a tower"; and proceeds to explain that this is only an *argumentum ad hominem*, he himself not holding this view. We have deprecated, and do deprecate, west doors in the case of *small* churches—churches without aisles—or small aisled churches, like Monkton Wylde; but we never dreamed of including those of the size and character of S. Matthias under this appellation. Besides, we look upon this as a *quasi*-collegiate church, as we do all considerable town churches. The spiritual exigences of the day require that our town churches should be adapted for somewhat considerable congregations, and common sense dictates that the worship of associated clergy—and (that most useful engine in bringing a parish to somewhat of the love of God), a volunteer choir should be attended to in the distribution of the chancel. If this then does not make a quasi-collegiate church, we fear we must go on a long time imitating the forms of village architecture, for in the present complexion of affairs, charters of incorporation to Catholic-minded clergy do not seem very probable.

Mr. Freeman, in his "History of Llandaff Cathedral," draws the attention of his readers to the peculiarity of English collegiate churches, that they were often merely parochial in their character. But surely while this affords justification to our architects, for assuming the parochial type generally in their town churches, it is somewhat a reason also for them to endeavour to vary the design with some distinguishing features of dignity. This is precisely what Mr. Butterfield has aimed at in the church before us, as well in other parts as in the west front to which Mr. Freeman has pointedly objected.

Let Mr. Freeman then either admit the principle of developement in modern town churches, or boldly advocate the perpetuation of those small low structures which make the cities of England so inferior to those of Belgium or France.

Finally, in justice to Mr. Butterfield, we must put it upon record that the appearance of the plate of this church in our pages was against his will. And upon inquiry we find that this is in point of fact a first sketch—engraved at the instance of the Building Committee, for the purpose of raising the necessary funds—and that not a single working drawing of the design has yet been made. Consequently many points that have been under criticism would have come under careful review before being determined upon. We do not, however, at all regret having gratified our readers with so striking a first sketch: the circumstance here stated with respect to the architect deprives of their point some ill-natured remarks on the subject that have appeared in the pages of a contemporary journal.

## ETON COLLEGE CHAPEL.

WE have received a communication from a valued correspondent, than whom we know none more competent to form an opinion on the subject upon which he writes, approving the strictures we lately made upon the alterations in the above named edifice, and mentioning several other details which he thinks call aloud for censure. We purpose making a few comments upon the points touched upon in this notice, premising however that in this as in all cases where in the discharge of our duty as faithful critics we are compelled to record our disapprobation of works executed, we are most anxious to avoid the semblance of throwing the slightest slur or discouragement upon those whose pious munificence prompted and directed them: the intention of the liberal supporters of a restoration we honour, and are thankful for; the skill with which their views are carried out we deem a fair and proper topic of discussion.

We are the more careful to give expression to these opinions on the present occasion, because, while the unstinting spirit which has been manifested in this undertaking is worthy of all praise, the success achieved has in some respects been utterly disproportionate; and further, because in reviewing the alterations, we have unintentionally imputed blame in one very important particular undeservedly. We allude to the destruction of the frescoes adorning the lateral walls of the chapel, which we spoke of as complete. Such however, happily is not the case: the frescoes still exist,—hidden indeed (we may well conclude, for ever) from the eyes of the present generation, by the range of canopies; but preserved for those of another, which may appreciate them more, and guarded meanwhile by a canvass frame interposed between them and the stall backs. Moreover, careful copies of the frescoes have, we understand, been taken with the view of publication, a design incomplete only from deficiency of pecuniary support.

Our correspondent particularly condemns the cutting out the old bars in the lights which have been filled with painted glass, averring, and with reason, that the external effect of their removal is poverty stricken; while the exigencies of internal effect require it not, as proved by the fact that the glass in King's College Chapel is actually attached to bars of this very kind. He condemns likewise, the insertion of *internal* bars as is customary with modern glass painters; and we also condemn the *substitution* of such bars, especially in an old building, for those of the original form. But here we cannot forbear noting that the proper uses of the two are different, and that they are not incompatible. The external upright and transverse bars are in their prime intention defences from sacrilegious attempts, though doubtless contributing materially to obviate the unfurnished, bare aspect which large window apertures would present without them. This secondary use remains, when the primary one is all but extinct: as in such an edifice as Eton Chapel, of which the windows are set too high to admit of any attempts of the kind just noticed, the internal transverse bars have quite a distinct purpose; and while they certainly cannot pretend to



fulfil either object which the external ones accomplish, the latter on the other hand cannot fulfil theirs. The use of these internal bars is to give support in the most efficient way possible to the painted glass tied to them. The lead framework of a painted window can of course be as easily attached externally as internally; but it is quite evident that bars within will afford a degree of support to this pliable irregular framework under the pressure of a strong wind, infinitely more secure and complete than mere ties to bars without can give. We are prepared therefore at the same time to defend the use of internal bars for painted windows, particularly if large and exposed; and to deprecate the omission from new, and *a fortiori* the removal from old churches, of the external ones, whether the windows be painted or plain. At Eton consequently, we confine our disapprobation, under this head, to the removal of the old stanchions—against which we unhesitatingly record it.

Passing on from denunciation of the painted glass, in which, after our recent criticism, we need scarcely add, we fully agree (so far at least as that of the east end is concerned) our correspondent continues: "The roof with its immense cusps hanging down into the church, and held up by irons or some contrivance, as they are utterly unconstructional, is a perfect caricature." We cannot, however, go so far as this. We have some recollection of the former condition of this roof tortured into matching with the "classic" barbarism it covered; and ere utterly condemning it as it now appears must fairly judge what alternatives were open to its restorers. We must first remember that the groined stone cieling unquestionably originally designed for the fabric was never erected: that its place was supplied by the almost flat wooden cieling, probably at no time very highly ornamented, which still exists. In restoring and redecorating the chapel therefore, there was left only the choice of erecting altogether a new roof or making the best (confessedly bad) of that which remained. The former plan would certainly have afforded the opportunity of completing the original design of the building; but then, when we bear in mind that the college have actually expended upwards of £20,000 on what has been done, we can hardly wonder at their hesitation to become responsible for so very serious an additional outlay as stone groining (of the elaborate character which the style would have demanded) would necessarily have involved. Perhaps too the burden of such a roof might have exceeded the present strength of the walls, stoutly buttressed as they are. Wooden groining might indeed have been admissible if honestly treated, and has ample precedent; we should, however, have been slow to recommend its introduction to supersede an ancient and sound, though perfectly plain existing roof. But if the latter was to be preserved, "unconstructional" resources, much as we in principle dislike them, would seem to have been inevitable. To denude the rafters of white paint and other decorative devices which the taste of the seventeenth century had dictated, and introduce no more appropriate ornamentation in their stead, (because the bare and unsightly roof was found constructionally perfect without), would have been mere prudery, and in effect have marred by glaring inconsistency the beauty of the whole chapel. Third-Pointed architects beyond all doubt occasionally employed unconstruc-

tional decoration ; for example, in mouldings affixed to roof timbers, &c. and of this nature the original adornment of the Eton roof must almost necessarily have been ; for, with so extensive, and little varied a surface, the application of polychrome alone would not, we are convinced, have satisfied the eye. Hence, without meaning wholly to approve the particular details in the present instance, we yet cannot fairly condemn them, (under the special circumstances) on the broad, and in most cases sufficient, ground which our correspondent assumes.

The mode in which the panels of the reredos are painted he proceeds most justly to reprobate. The Beatitudes are there inscribed so as to be legible at a great distance ; but the object has been clumsily and coarsely attained, and greatly at the expense of artistic effect. Then the altar is flanked by chairs looking west, is destitute of footpace, and is truly said to be quite unworthy of its destination and locality. It is in short a large common looking (we believe oak) table, which ordinarily appears scantily covered by a cloth not reaching to the ground ; it bears, however, a superaltar. Curiously enough while the college with praiseworthy determination purged their chapel unrelentingly of all the furniture, fittings, and panelled mural incrustations which told of the days of Wren ; this very altar table coeval with them, but discarded as unworthy some time before, was rummaged out from among the " stores," and in turn made to supersede the far more comely and appropriate stone table which had supplanted it. We have the gratification however, of stating that a new altar is determined upon, and consequently that, like an outvoted prime minister, the present merely continues *in situ* till its successor is appointed. The tameness of the stall-work is the last point in this restoration adverted to by our correspondent ; and sooth to say, goodly as is the row of canopies on either hand, as the visitor enters from the ante chapel, they do not on closer examination disprove the imputed fault ; there *is* a want of spirit and freedom in the carving, though we allow that the defect is inherent to a great degree in the prescribed style.

Having said so much in dispraise of particular details of this restoration, we feel bound to record once more our full sense of the munificent spirit which has prevailed in it. Nor is there wanting a more favourable side to the matter even ecclesiologically. With all the defects we have noticed, the chapel as it now is appears a splendid temple ; we recollect it dingy and sombre and uninviting ; it is now in the main correctly fitted as a place of Catholic worship. We recollect it bearing conspicuously the impress of Geneva : the intention is now everywhere evident to follow out and perfect the original type of building. Time was that a less worthy style had usurped the supremacy and led to mutilation, disfigurement and the most glaring incongruity : in a word where faults are now to be observed, they for the most part arise from the shortcomings of the executive,—from the respective artists employed failing adequately to realize their conceptions in practice ; while, heretofore, it seemed as if even the mental appreciation of and yearning for true beauty were non-existent, and blindness to its lingering traces complete. But having selected special instances of demerit in this work, we must conclude with the mention of one or two details of the opposite

character. Thus besides the summary expulsion of gallery, pews, high skirting boards covering the stone-panelled walls, Grecian altar screen, pouting cherubs, vases and the like; besides the cleaning of the entire stone work, and the attempts which we have criticised to introduce suitable decoration and furniture; we may particularize for commendation that the ancient levels have been, we believe, scrupulously restored; the sanctuary formerly circumscribed within the narrow limits of a returned rail has been expanded so as to comprise the whole of the eastern bay; the metal lectern long disused has been reinstated in its proper office; and the prayers are no longer said from a railed stone pedestal, but from one of the stalls. The position of the organ in the ante-chapel is said to prove inconvenient for the conduct of the choral service; and we have heard of a proposal to place it above the sacristy, and open the blank panelling of the corresponding wall for the passage of the sound into the chapel. If such a plan is really entertained, we earnestly trust that the College will not attempt to carry it into execution, involving as it would a serious constructional alteration of the fabric, without previously obtaining the highest professional opinions, architectural and musical,—first as to the propriety and safety of the measure,—and secondly as to the certainty of effecting thereby the desired object. We are ourselves inclined to be opposed to the scheme on both grounds: and would anxiously urge on the authorities this consideration, that while whatever has hitherto been done unsatisfactorily admits of future remedy or amelioration, such tampering with the solidity and contour of the structure in their charge, should it eventually prove ill-advised, would also be irretrievable.

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#### THE RESTORATION OF S. PETER'S, NORTHAMPTON.

WE have been requested, and we most gladly consent, to call particular attention to the claims of the above restoration. And we are convinced that we cannot do so better than by transferring to our pages the following extracts from an excellent paper, read lately before the Architectural Society of the Archdeaconry of Northampton, by the Rev. T. James, one of its honorary secretaries. It should be added that subscriptions are received at the Union Bank, and the Northamptonshire Banking Company, in Northampton, and, this work completed, we have no doubt that the active ecclesiologists of Northamptonshire will proceed at once to the restoration of the fourth and last Round Church in England. It is well known, and should never be forgotten, that perhaps the very existence, at least the integral preservation, of the fabric of S. Peter's is due to the singular exertions, and even manual labour, of Mr. Baker, the historian of Northamptonshire, and his sister. Mr. James, in his paper, having paid "these real churchwardens," as he calls them, a deserved tribute of gratitude, proceeds to say that the restoration was entrusted to the able care of Mr. G. G. Scott.

The further progress of the works we will give at length in his own words.

“ The first natural impulse of the committee was to effect an entire reconstruction of the more modern parts of the building, as near as might be in the Norman style; but a little consideration showed that this was too broad a principle to lay down at starting, and it was soon modified by the addition, ‘so far as is indicated by traces of the original construction.’ They felt that the mere imaginative restoration of so important a feature as the east end would utterly destroy that genuine character which at present is one great charm of the building—that however accurate an account might be kept of their new work, still such a restoration would disenchant the archæologist—confuse and mislead the common observer—while both ecclesiologically and æsthetically (that hard word which I half eschewed last year, but which I am forced to use again, though I hope no one will ask me to explain it) the Norman style was that which offered fewest claims for adoption. Fully concurring in this view, Mr. Scott, in the first instance, designed an east end in the style of the early part of the 14th century; that period called the ‘Decorated,’ and which is now universally admitted to be the culminating point of Gothic architecture. Such was the design, incongruous certainly with the old Norman part, uncharacteristic in itself, but still leaving the original work unadulterated and uninterfered with, and telling its own tale of a restoration which affected nothing more than a comely and church-like reform upon a ruined and debased antecedent.

“ Thus stood the plan in abeyance, waiting the demolition of the patched-up eastern wall.

“ Mr. Scott had prophesied that, however unpromising the exterior, there would be found treasures of old details within. The work of destruction proceeded—his prophecy was found true. There—amidst the materials of a wall whose last erection was proved by a coin of Charles I., found near the foundation, to be not earlier than that monarch’s reign—were discovered traces of the old Norman work, in the form of bits of window arches, shafts, capitals, string-courses, and mouldings—nay, treasure trove most precious of all, one limb of the very cross that near eight hundred years ago crowned the gable of the chancel, and symbolized it as a Christian church.

“ It would be tedious now to go through all the minute traces of evidences in the still existing stones—but it was not tedious to follow, as it was my good fortune to do, the intelligent eye and mind of the architect as he picked out, with quick and happy intuition, stone after stone, shapeless and uninformative to the common eye, but vocal and instinct with the life of other days to him, in whose mind was springing up, with more than magician’s power, ‘the noiseless fabric’ of seven centuries ago, which his science, and experience, and enthusiasm, enabled him to reconstruct. It was indeed an intellectual treat to watch the complex process of analysis and synthesis going on together; to see him, like some Professor Owen, evolve the scattered limbs of the architectural Mammoth from the débris of past ages, and remould them into their ancient form.

"Then, first, I learnt the use of whitewash. The *interior* stones of the Norman work, though long embedded in the more modern wall, had their original position indicated by the thick coats of this architectural kalydor; while the lichens and weather stains still marked as plainly the old *exterior* masonry. These were carefully separated; and, after many and most minute examinations, the design of the Norman east end was produced; for every detail of which there is either direct or inferential evidence.

"One most curious discovery was made in this process of stone-sorting—it was the existence of the remains of a 'Decorated' window in the east wall, identical in character and date with that provisional window, sketched in the first instance by Mr. Scott: thus showing that even had we proceeded with that design, it would have been also strictly a restoration, though, of course, of a period much subsequent to the Norman work. It was not till after this second design had been, with some few modifications, adopted, that an objection was made on principle to the bisection of the east end as being an imperfect form, seldom used and soon abandoned, and, from the want of a central light, most unpleasing and unsatisfactory to the eye and mind of the worshippers, looking, as they would, eastward. The abstract principle we were all, I believe, most ready to admit, but as we had started with the proposition of restoring the original Norman as far as remaining traces would allow, there did not seem sufficient weight in a theoretical objection to make us abandon a design for which we thought we had sufficient evidence. But the discussion was not without its use; and the thanks of the committee are due to the gentleman who so ably and straightforwardly enforced the subject upon their consideration. Had the point not been mooted when it was, but hereafter, as it assuredly would have been, started by others, when it was too late to alter the design or re-examine the evidences of its correctness, we might have felt that we had too hastily adopted a plan which a more accurate examination might have led us to improve. Now, the re-examination of the relics, while it has completely confirmed the main design, has actually led to the consistent abandonment of the most offensive feature of the proposed elevation—the internal bisecting triple shaft—which has proved on more careful research to be not internal but external—lichened, not whitewashed. A blank flat space is now left in the centre of the east wall internally—and I cannot but think, though I here speak entirely on my own motion, that much of the objection to an unlighted centre will be done away, if this space be unsparingly covered with rich illumination in colours and gold.

"One interesting fact I must allude to before I conclude. I mean the discovery that the bases of the two easternmost semi-piers (of course Norman) were found to be worked out of richly sculptured stone, re-used, thus proving that something earlier than Norman had existed on this spot. The pattern is of that interlaced net work often called Runic knots—but which I believe is now sometimes referred to as Danish—certainly of very early and rude antiquity, and which is most frequently met with in those large wayside or churchyard crosses, many of which still remain in retired districts, and which have been lately

largely illustrated in the *Archæological Journal* and other similar works.

"Whatever doubt may have before existed, the present discovery shows that such crosses—for I think there can be little doubt of this fragment having belonged to such a cross—are at least in some cases of a date ante-Norman—and by its being used up as the base of a column, this one must probably have been lying on the spot some years in ruin—as I fear there was more convenience than symbolism consulted in making the Church's pillar rest upon the cross;—though it might have been so used up to protect the fragments from further desecration.

"And now, I have in conclusion to say but one word more, generally—but I hope not on this occasion—the most ungracious, and if I am found trenching on the peculiar domain of my very respected colleague, the Rural Dean, I beg I may be called to order. Among the facts brought to light by the excavations at the east end was the discovery, fortunate for the now straitened accommodation of the parishioners, but unfortunate, perhaps, for the straitened means of the committee, that the original Norman end of the aisles extended some five feet, and of the chancel some twelve feet further than the lately demolished walls. Our estimate and contract had been formed on the narrower basis, and there remained nothing left to the committee, but either to say little about it, and hurry up the walls in their curtailed and imperfect dimensions, or, in straightforwardness and good faith, to take the better and the bolder course, and order the additional outlay which was required to build the walls on the true and old foundations, trusting to the renewed efforts of their friends and subscribers to raise the additional sum thus required. Some part of the funds therefore, which they had originally destined to the interior fittings, have been directed to the more complete and enlarged restoration of the exterior walls, and this will naturally protract the time for completing the arrangements of the interior. I say *protract*, for, sooner or later, it *must* be done. When the outer shell is made as perfect as modern skill and materials can make it, the Churchmen of this town and county will never allow it to enclose so rotten a kernel as the present mass of pews presents. And the committee are determined, as far as they are concerned (and they are, I believe, in this backed by the Rector and Churchwardens), that the interior fittings, when made, shall be worthy of the walls which contain them; not only correct, but handsome; and they would rather delay the final completion of the work till it can be thus worthily done, than, by hastening it in inferior material and design, spoil a restoration which they hope to make not only appropriate to this particular church, but as far as may be, a model and example to others.

"We are still therefore in a deficiency of six or seven hundred pounds; but I have no misgiving whatever but that this sum will be eventually forthcoming, forwarded, it may reasonably be hoped, by the proceedings of to-day. But I cannot but remind the meeting how easily the sum required might in such a neighbourhood as this be raised. Then not only might we this very year completely finish S. Peter's, but we might put the crowning cross on the spire of S. Edmund's, we might more than restore S. Sepulchre's."

## SYMBOLISM OF THE VANE.

*To the Editor of the Ecclesiologist.*

SIR,—With all due deference to the authority of the mediæval writer quoted with approval in your last number, it seems to me that he has overlooked the most obvious meaning of the symbol he expatiates on with so much ingenuity and good feeling. It was certainly not without a purpose, that our forefathers habitually terminated the highest pinnacle of their houses of prayer with the gilded effigy of a cock; but was not some lesson of general application intended by the device, rather than merely to indicate the manners and customs of an active clergyman? The association of this figure with that of the cross, on which in the immense majority of instances the bird was perched, cannot have been accidental; indeed the two constituted, I think, clearly but one compound emblem,—vividly symbolizing and setting forth to the world around the Church's call to repentance; any further meaning conveyed was surely subordinate. In accordance with this view, the following lines, which embody it, might perhaps be admissible before the concluding stanza of the Oehringen bard:—

“Vultis nunc presbyteri supremam rationem  
Scire quare, nitens ære gallus Aquilonem  
Dividit in apice ecclesiæ, latronem  
Errantemque spectans quemque?—Omnibus sermonem

“Canit pœnitentiæ. Nam Petrum ad dolorem  
Imprimis civit efficax, cum lapsus in soporem  
Hic Dominum negasset: sic gallum digniorem  
Ad elevatam crucem revocare peccatorem.”

The precise view I have advanced, though in great measure involved in the preceding extract, it must be admitted, is not definitely expressed by Durandus. I cannot, however, divest myself of the impression, that the recall of S. Peter was in the minds of those who first devised the symbol in question; and that a corresponding admonition is more likely to be suggested to casual beholders by it, than is the exclusively clerical signification.

Allow me, in conclusion, to denounce a vagary committed by the architect of S. Stephen's, Shepherd's Bush; who, by capriciously reversing the uniform relative position of the cross and cock as anciently represented, exhibits these objects in a mode of conjunction which is unmeaning and quite impossible in nature.

I am, Sir, your obedient servant,

Φ.

P.S. Since writing the above I have had an opportunity of consulting the great master of symbolism, Durandus; and find that his observations on this subject evidently furnished the foundation of the metrical explanation quoted in the *Ecclesiologist*. As some of your readers may not have the Rationale within reach, I may be excused for transcribing part of the passage: “Gallus supra ecclesiam positus prædicatores designat. Gallus enim profundæ noctis pervigil horas suo cantu

dividit ; dormientes excitat ; diem appropinquantem præcinit ; sed prius seipsum alarum verbere ad cantandum excitat. Hæc singula mysterio non carent. Nox enim est hoc sæculum ; dormientes sunt filii hujus noctis in peccatis jacentes ; gallus prædicatores qui . . . dormientes excitant ut abjiciant opera tenebrarum, . . . lucem venturam prænunciant, dum diem judicii et futuram gloriam prædicant, et prudenter antequam aliis virtutes prædicent se a somno peccati excitantes corpus suum castigant." . . . Lib. I. cap. i. § 22.

[We willingly insert our correspondent's additional lines, though he has mistaken the metre of the original ; the rhythm, notwithstanding a few irregularities, being that very usual mediæval form,

- o - o - o - o - || - o - o - o - o

We very much doubt, however, if mediæval authority can be found for the symbolism which he proposes.—ED.]

## INKERSLEY'S ARCHITECTURE IN FRANCE.

*An Inquiry into the Chronological Succession of the Styles of Romanesque and Pointed Architecture in France, with Notices of some of the principal Buildings on which it is founded.* By THOMAS INKERSLEY. London : J. Murray, 1850, 8vo. pp. x. 358.

MR. INKERSLEY is a new name in the literature of mediæval architecture, for a reason most creditable to himself, that the preceding five years, as he informs us in his preface, dated 1849, were devoted to that architectural tour in France which has resulted in the volume before us.

Mr. Inkersley's object is to do for the architecture of France what that series of writers, including Mr. Rickman and Mr. Parker, have with great industry effected for this country ; develop (we mean) a chronology of architectural sequences from the comparative examination of the structures themselves, and of the documentary records of their construction. In so doing, Mr. Inkersley has very wisely confined himself to his question in its positive aspect ; repudiating in the first sentence of his first section any attempt to settle the comparative chronology of English and French Architecture.

The work divides itself into three parts ;—the first thirty-eight pages are devoted to a precise chronological history of the mediæval architecture of France—in six sections. We may remark, that Mr. Inkersley's nomenclature is Romanesque, Transitional, First-Pointed or Early French ; Second-Pointed, Geometrical tracery or Decorated ; Flamboyant, under which he includes the Flowing style.

Mr. Inkersley's general conclusions are summed up in the following passage :—

"The accuracy of the foregoing dates being assumed, it appears undeniable, from a comparison of them with those of buildings of a corresponding class in



England, that the use of the Pointed arch in France (no matter whence derived, or by what necessity suggested) was an anticipation upon its adoption in the former country by a considerable period;—that the confirmed First-Pointed or Early French style likewise took precedence of the Early English, except, perhaps, in the province of Normandy;—that the Geometrical Tracery, or Decorated style, was invented and brought to perfection by our neighbours half a century before our English builders began to imitate it;—that this style, from the peculiar circumstances before alluded to, maintained its ground long after the appearance of the English Perpendicular style, which had attained its highest degree of splendour at a moment when French Flamboyant was but struggling into existence; whilst the latter, in its turn, still preserved itself pure and unmixed at a time when the former had become utterly debased, corrupted, and disfigured.”—pp. 36, 37.

A little lower down we find the following curious illustration of the struggle which went on during the first half of the sixteenth century between the partizans of Pointed and of Italian architecture :—

“Add to this, that the two consecutive styles would doubtless for some period be used concurrently before a final preference was given to the more modern one. Of this, so far as regards the Flamboyant and Renaissance, there exists a very interesting illustration in the archives of the city of Troyes, where the original plans and sections of the church of S. Nicolas are preserved. Amongst these is the design of a projected portal, represented on the left of the drawing in the Renaissance style, on the right in the Flamboyant. Unfortunately, the former was adapted and executed: its date is 1540.”—p. 37.

The second part, extending to page 122, contains the authorities for the dates of the buildings mentioned in the preceding part, in a series of extracts, nearly all of them we were rather disappointed to see, from printed books. The remainder of the work is devoted to a series of architectural notices of the buildings mentioned in the preceding parts.

The work clearly wants literary simplification; the distribution into three parts is unnecessary and embarrassing to the reader. Either the extracts comprised in the second, following as they do the chronology of the first, should have been incorporated with it—perhaps in the form of running footnotes—or better still, the strict chronological sequence of the quotations should have been dispensed with so as to have combined them with the notices of churches which form the third and largest portion of the volume.

Our author is purely an architect—and the almost entire absence in his volume, treating as it happens to do *exclusively* of churches, of ecclesiology, as we understand it, is somewhat remarkable. The care and industry shown in compiling his notices makes us excuse the absence of literary skill in putting together or enlivening his descriptions. In the latter respect, his description of Notre Dame de Paris, forms a remarkable contrast to the one which we had the pleasure to print from the accomplished pen of M. Viollet le Duc. The absence likewise of illustrations is a deficiency which of course makes itself very severely felt. There are few churches noticed at greater length and with more evident interest by Mr. Inkersley than the very beautiful Collegiate one of S. Urbain, in the interesting city of Troyes, remarkable in France

as an example with great richness of detail of a building of the Middle-Pointed style before it was affected with Flamboyant influences. This church owes its foundation to Pope Urban IV. son of a shoemaker, in Troyes, who laid the foundation of it upon the site of his humble paternal abode, in 1262. It was continued after his death by his nephew, Cardinal Aucher; though never yet completed. In the case of this church, Mr. Inkersley has had the good fortune to be able to present his readers with a series of very interesting inedited documents—including a curious Bull of Clement IV. in 1266, against the Abbess of S. Mary, for having in defence of her privileges broken into S. Urbain, and destroyed the altar. This same lady two years later fell under another bull, for having made a sortie to impede the benediction of the cemetery of S. Urbain. The church is still only a splendid fragment.

"The church, complete in its ground plan, comprises centre and side aisles, all closed in the Eastern extremity by five of the sides of an octagon; north and south transepts, whose fronts range with the circumscribing wall of the lateral divisions. Two of the three compartments composing the side aisles, the single one of the transepts, and the one intervening between these and the polygonal end of the former, are covered by a vaulting of five cells."—p. 308.

"The pier arches of the nave were alone raised, when all hopes of continuing the building being abandoned, this part was hastily covered in with a common waggon-headed wooden ceiling, which still remains."—p. 312.

"The west front has not been carried higher than the ground-story, containing the three doorways, and even of this portion the beauty is much impaired by the enormous projection of the naked buttresses which mark the three divisions of its breadth."—pp. 312, 313.

We find it impossible to epitomise the account of the splendid structure, which, to borrow the words with which Mr. Inkersley concludes this notice must be "one of the most enchanting architectural spectacles which the genius of man has bequeathed to the admiration of succeeding ages."

M. Didron, in the *Annales Archéologiques*, vol. vii. gives an engraving of an extremely beautiful double piscina in this church, with a long notice, in which he will not allow its great superiority over a piscina of an earlier style, which he had given in a former volume.

If the return of order in France shall render the undertaking of any fresh works similar to those beautiful monographies of Chartres Cathedral, and Notre Dame de Dijon feasible, we trust that S. Urbain de Troyes will not be overlooked.

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#### S. PATRICK'S SOCIETY FOR THE STUDY OF ECCLESIOLOGY.

A most cheering sign of Progress has just been shown across S. George's Channel by the formation in Dublin of "S. Patrick's Society for the Study of Ecclesiology," mainly by the exertions of that valued Honorary Member of our Society who has presided over the Architectural

Society of Cambridge, and now fills the place of Warden of S. Columba's College, and of the learned Dr. Todd. Having as its first object the completion of the restoration of S. Patrick's Cathedral, and then the universal study of Ecclesiology, the value of such an auxiliary in that portion of our communion is not to be told. External religion has fallen very low in Ireland :—more cause then for us to look with an eager eye upon the labours of those earnest and real men who have undertaken this work of love and faith. They are, we know, no triflers or half-hearted labourers, and we, therefore, venture, if we may reverently do so, to prophesy success to their endeavours.

It is a happy prelude to their exertions that the Lord Primate of all Ireland has most readily accepted the office of Patron of the young Society. Such a patronage is the more valuable, as it is the one of a Prelate who is not only the natural head of such a brotherhood, but who has himself earned the rare distinction of having, at his own cost and trouble restored, in days when we existed not yet, his own metropolitan church at an expenditure of thousands upon thousands, and of having of his own thought re-established and continued the daily worship of Almighty God, sung, as, we hear, no English Cathedral hears it, with all the great advantages we have and Ireland lacks. Armagh Cathedral is not known in England as it ought to be, and we have therefore very great pleasure in the expectation that we shall ere long be able to lay a description of it before our readers.

Of S. Patrick's Society we trust often to have to speak.

## ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY.

MEETINGS of the Committee of this Society have been held on October 8th, and November 9th, 1850, and have been attended by the President, the Rev. Dr. Mill, V.P., Mr. Chambers, Mr. Dickinson, Mr. France, Sir John Harington, Rev. T. Helmore, Mr. Hope, M.P., Mr. Luard, Rev. J. M. Neale, Rev. W. Scott, and Rev. B. Webb.

Besides other business the Committee examined the sketches for stained glass intended to be placed in the apse-windows of S. John, Anderston, Glasgow, and felt obliged to object to the figure of our Lord, in His Majesty, being represented in a standing, rather than a sitting, attitude. The original sketches, and the final drawings, of S. Peter, Treverbyn, Cornwall; the drawings of the improvements and additions to S. Peter, Plymouth; and other sketches, all by Mr. G. E. Street, were examined; as also the drawings of the church of "The HOLY JEWS," Lydbrook, Forest of Dean; and a half-wooden church for New Zealand, by Mr. Woodyer. The designs for a wooden church, by Mr. Carpenter, intended for the island of Tristan d'Acunha (where a missionary has just been appointed) were so much approved that the Committee determined to publish them in the next number of

their *Instrumenta Ecclesiastica*. A design for a monumental cross was also criticised.

The Rev. J. Hudson, of Miramichi, communicated an account of the consecration of the church of S. Andrew at that place, by the Bishop of Fredericton; who at the same time consecrated formally the sacramental plate provided for that church by this Society. The furniture of this church was provided by Messrs. Newton, Jones, and Willis, of Birmingham. Mr. Gordon informed the Committee that the Prussian Government were likely to publish M. Mandelgren's Swedish frescoes, which had been entrusted to this Society; which accordingly have been returned to that artist. Mr. Heaviside, the wood engraver, exhibited some beautiful specimens of his art.

Part III. of the Working Drawings of Ecclesiastical Embroidery, published under the superintendence of the Ecclesiological Society, by Miss Blencowe, is now published. It contains two flowers from Othry in Somersetshire, two from Little Dean in Gloucestershire, and two designs for frontals.

Letters were read, among others, from E. A. Freeman, Esq., Mr. Warrington, Messrs. Newton, Jones, and Willis, a correspondence about the Little Maplestead Restoration, and thanks for the gift of the Society's publications to the Bishop of New Zealand. Thanks were ordered to be given to Mr. Wills, of New York, for the present of his work on "Ancient English Ecclesiastical Architecture." The Rev. J. L. Crompton was elected an ordinary member.

The following are extracts from an interesting letter received from Mr. C. E. Giles, one of the Secretaries of the Somersetshire Society, which were accompanied by tracings of the frescoes therein described.

"The enclosed tracings are the *only* accurate memorials of what must have been an unusually fine series of frescoes just discovered in S. Mary's, Netherbury, Dorset, near Beaminster, of which last it is, though a small village, the mother-church. The nave is Transitional, very bold, and executed in the rough local stone (inferior oolite) which now a mason will hardly consent to work. I suppose the date to be about 1400. The windows at the ends of the aisles and possibly the others are of the same date; they are simple and bold, unlike the common type of Third-Pointed windows. The chancel windows are more like a later type, with the tower. The porch was I think sixteenth century work, though simple and good. The roofs were found to be in an utter state of decay, cieled, pierced with skylights to gain light, which the enormous galleries had excluded, and pewed up to a great height, (the vestry—resembling a railway carriage—in the tower.) Still some beginning had been made in a better direction. A pretty good east window, with two side ones, had been inserted by Wailes; the chancel was newly roofed and repaired, if not in a very perfect, I believe in a sound and tolerably correct style, with open timbers; it wanted, however, a cross, stalls, and new altar arrangements. Next, the curate rebuilt the porch in a very substantial manner from my designs, with new doors, wicket gate, &c. and restored some buttresses, the cills of the windows, and stringcourses; the old font was also cleaned and set up. Since this, the whole church has been roofed with good Eng-

lish oak (simply oiled) slightly raising the pitch to clear the very fine east and west arches; the design was adopted on account of its extreme plainness, otherwise the cost would have been so great—even now the whole expense of these roofs with lead is £700; the church is now dark, without whitewash, skylights, &c. There are, however, further improvements in contemplation, which will, I hope, result in a complete repewing and removal of galleries. I should like now to ask the opinion of your Committee respecting the vestry. In our district, and perhaps in others, there is a series of fine churches without traces of any vestry, and which certainly appear never to have had any externally. Where then were they? In Bridgewater church, now under repair, at a visit from our Society, we discussed this point, and as the day previously to our visit the screen, which had for years cut off one-third of the fine chancel, had been removed, we were able to make a few investigations. In the south-east corner of the chancel, on the floor level, a recess had been opened; square and without mouldings, but having a sort of groove, as if for an iron chest to be fixed, and on drawing lines from the curious side arches in the north porch they met at the site of the modern altar, and the piscina and sedilia corresponded to this situation; therefore I think that the screen, though modern, was on the site of an original screen which rose only to the cill of the window, *which is very high from the ground*, and has a small square-headed two-light window beneath, which seems to me to be of the same date, and original work. The chancel is of great length; the plan of the church you will find in the *Archæological Journal*, vol. iii. p. 307, though here the chancel does not seem to me long enough. In many, indeed through a considerable district, part of the chancel is cut off, and the same peculiarities of a small low east window occurring beneath a large and high-cilled one are found. In some churches, however, of sixteenth century date, vestries are built out beyond, with good moulded and carved doorways, opening through the east end;—the cills of the east window not having been altered at all. Does not this all show that there was a local custom of placing the vestry at the back of the altar, (not indeed to be followed) but a mere local arrangement, perhaps only in the fifteenth century? Ilminster, Kingsbury Episcopi, Bridgewater, with many others, are of this kind. Netherbury church and its daughter church Beaminster, neither have vestries, and their chancels are very short and rather poor, being—with the towers (which are however very good)—of fifteenth century date, while the naves are earlier. I should like to have this vestry question satisfactorily answered, if you could inform me where it has been at all discussed. Your own able article in the *Ecclesiologist* I well know, but this particular point is not I think mooted; but to come to the frescoes. The church was to be newly plastered, and here another difficulty occurred which I commonly meet with, but have not seen discussed. The face of the walls was even with the dressed stone,—quite even. Now plaster, three-quarter inch thick, would look hideous. I have been obliged to resort to all kinds of expedients to remedy this defect in some churches; such as tooling back the surface of wall, and sometimes moving forward quoins and hood-moulds carefully. But I found

the solution at Netherbury: the walls were plaistered with a coat of plaister of one-eighth of an inch thick, prepared only for frescoes, and I doubt not that in all cases where we find this equality of dressed and rough work, frescoes were intended. In Lincolnshire, at Swinsted church, which I am engaged upon, the same difficulty occurred. The Netherbury frescoes made their appearance beneath one inch of wash. When I first saw them, the portions now sent you were all that remained; they were on the north side of the nave wall. On the south side there was (I believe) a figure of S. Michael with the balances; and many portions in the aisles, scarcely intelligible. As the church was entirely open to the weather, and the parish would not have consented to any attempt to preserve broken and mutilated figures in preference to a fresh plaistered wall, and at the risk of the church, indeed, as the whole was scaling off and the colours fading, it would have been scarcely feasible; all that I could do was to order a man immediately to trace all the figures discernible and mark the colours. They have, I think, a rather German character, and seemed to represent the Virtues and Vices; lust, violence, &c.; charity or almsgiving, clothing the naked, feeding the hungry, giving drink to the thirsty; with 'for Jesus' sake,' on each of the good deeds written. These frescoes have not been yet described, but I hope you will deem them worth notice."

The proofs of the proposed *Hymnal Noted* were submitted, and among other things it was agreed that, in the case of particular hymns, where the Sarum and the Roman melodies seemed equally suitable or the latter simpler and less ornate than the former, both forms should be given.

The first set of these Hymns is on the very eve of publication. It will consist of the following;

1. The Vesper Hymn for Advent. *Conditor alme siderum*, the *Creator alme siderum* of the Roman Breviary. An Ambrosian Hymn, though not of S. Ambrose; not originally intended for Advent, though now universally so applied. The Sarum and Roman melodies are both given; they are properly the melodies of the Primal Hymn, *Jam lucis orto sidere*: but are applied, by a happy symbolism, to Advent, as telling that "now it is high time to wake out of sleep."

2. *Te lucis ante terminum*. An Ambrosian Hymn, invariably used by the Roman Church throughout the year. The English Breviaries, like those of mediæval Germany, varied it with the season. We give four melodies:  $\alpha$  the Sarum Ferial use;  $\beta$  the Sarum Festal use;  $\gamma$  the Roman Ferial use;  $\delta$  the Roman Advent use. We propose, hereafter, to give the melodies for other seasons—as at Lent, Ascension-tide, Trinity Sunday, &c.

3. *Lucis Creator optime*. Sarum and Roman melodies. This, an Ambrosian Hymn, and perhaps by S. Ambrose, is used at Sunday Vespers, through almost every branch of the Western Church.

4. The *Vexilla Regis*. Both the Sarum and Roman melodies are given; the former as our own national use, the latter as the easier and the better known. The *Vexilla Regis* was the composition of the poet Venantius Fortunatus, towards the close of the sixth century, and designed as a processional, not—which it afterwards also became—a

Passion, Hymn. The Sarum melody appears, perhaps, better suited for the former, the Roman for the latter, use.

5. *Salvete flores Martyrum*. A very early cento from the hymn of Prudentius for Holy Innocents. The melody is that always used at Vespers during Christmas tide ;—as for *Jesu Redemptor omnium*, the *Deus tuorum Militum* on S. Stephen's: and the *Exultet orbis gaudiis* on S. John's.

### EXETER DIOCESAN ARCHITECTURAL SOCIETY.

A QUARTERLY Meeting of this Society took place in the College Hall, on Tuesday, October 1, when Col. Harding was unanimously called to the chair.

The Rev. J. Coppard, Secretary to the Plymouth Local Committee, first read the report of the proceedings at Plymouth, embodying an interesting account of a visit to Doniert's grave, in Cornwall.

The Rev. P. Carlyon, one of the Secretaries of the Society, then read the following

#### REPORT OF THE COMMITTEE.

" Although the present is only a Quarterly Meeting, the committee desire to present to the society, on this occasion, something more than a Quarterly Report. At the Annual Meeting, three months ago, the sudden illness of your Secretary, who was preparing the Report then due, unhappily deprived the society of the benefit of its production. This was a matter not only of disappointment to the society at large, but of especial regret to your committee; and in order to make now what poor amends they can for this omission, they purpose to review in this Report the proceedings of the whole year, from the previous Annual Meeting, down to the present time, and thus to unite the twofold character of an Annual and Quarterly Report in one.

" A retrospect of the fifteen months last past shows a steady onward progress of the society's operations in its own regular track, the *via trita*, it may now be called, of the course it originally sketched out for itself. In one channel, indeed of its operations, the movements of the society, or at least of the central committee, have been very much curtailed, viz., in obtaining information by the personal inspection of churches. Within the past year no excursion of this kind has been planned in this neighbourhood, but this is almost the necessary result of a process of exhaustion. . . . .

" In the second province of the society's operations in seeking to promote the same object by advice given to persons engaged in building or restoring churches, the committee are pleased to report very decisive evidence of confidence reposed in their experience and judgment. In as many as eight cases in the last year, plans have been submitted for

building, rebuilding, or extensively restoring churches in this Diocese, which is not like many a Diocese comparatively destitute of churches; and the committee have gladly sent to the promoters of the works their opinion on the designs laid before them. There seems to be in them generally an improved taste, and the promise of a truer spirit being still on the rise; and one or two of the churches in the past year have met with unwonted approbation from the committee. They have been consulted, moreover, on minor details in numerous instances, not sufficiently important to specify here, but worthy of note as bearing additional testimony to the prevailing and increasing zeal for the honour of God's house and worship. Amongst new works brought to a happy completion in the past year, mention of the restoration and embellishment of the beautiful Collegiate church of S. Mary, Ottery, must not be omitted. The successful termination of this noble enterprise, and the various tributes to whom tribute therein is due, claim more than any notice that could be bestowed in a general report, and your committee rejoice to state that a promised account of it is in very able hands, and that the society may anticipate the gratification of seeing a separate paper on the restoration of this church, in the next part of *Transactions*, which will at once do justice to the subject it handles, and be a worthy complement to the first of the society's publications.

"Your committee are thus brought to the notice of the third and concluding branch of the society's operations, the publication, or rather the issue, and private circulation of its *Transactions*.

"The illustrations of the paintings at Collumpton, (let thanks be again given to Mr. Grant, of Hillersdon House, by whose munificence the society gains so much,) will be found, perhaps, the most unique and complete, and (though still inadequately) yet the best architecturally displayed of any illustrations published from British churches, of ancient enrichment by distemper painting.

"Your Committee are glad to announce, in the last place, that the Committee of papers have already met and arranged some materials for the formation of another part of *Transactions*. It has been proposed that the tomb of Bishop Bronescombe in Exeter Cathedral shall be one subject of illustration in it, as presenting an admirable specimen of ancient monumental art combining the skill of the architect and the painter. The papers already received and approved are Mr. Markland's, on 'the Orifices in the Vault at Ottery,' and Mr. Radford's, on 'the Ritual and Architectural Arrangement of Chancels.' The latter has not received the less cordial or ready approval of the Committee from its treating more immediately of the researches of the ecclesiologist and ritualist, than of the science of the architect. It seemed, on the contrary, for that very reason, to be worthier of attention, in the present state of our architectural revival, and more likely to promote the objects for which this and similar societies have been formed. For it was out of the internal and essential principles of this earlier and higher study that the science of architecture first arose. Here is the living spirit which architects have sought to incase in a speaking body. And Christian architecture, to be pure, true, and effective, must give tokens of this, its source and origin, by reflecting back the rays it thus has



caught. The shell and framework, which are the creation of the architect, must be the earthly tabernacle of that breath which descends from heaven, and must be adapted and shaped to express the spirit of which it is the high and honoured receptacle. The material must symbolise the spiritual. Its form must shadow out the faith of Christians, and its dimensions must give space and capacity for *all expressions* of that faith. But your Committee think it right to proclaim their conviction that this is a perfection which our science has not yet attained. It is true, we seldom witness, in the present day, that desolation, on the one hand, which reminds us of the havoc of axes and hammers, or that luxuriousness on the other, which shows when man remembers himself before his Maker; we seldom find emblems of that fanaticism which, acting contrary to all precedent, holds truth to consist in contradictions; we do not often receive fresh designs of budding chancels, plaister fonts, and timber monials, which are typical of gain thought to be godliness; but we *do* see chancels only half developed, and other symbolisms of emulation not guided by knowledge, and of truth making compromise with error. Your Committee, therefore, willingly sanction, and, as far as their calling will permit, heartily abet every effort to make men good ritualists, sound Churchmen, and true men; and they think they need not be careful, after that, nor will have long to wait to find also, *good, sound, and true architects.*''

The Report was adopted; new members were elected, and presents were received.

The Rev. J. B. Hughes then read an able paper on several Churches in the neighbourhood of Tiverton, which will be a valuable addition to the information already collected by the Society.

G. E. Street, Esq., architect, next read a paper on the remains of the Middle-Pointed architecture of Cornwall, illustrating his subject by numerous drawings by his own masterly hand; and he followed up his graphic description of the many vestiges of this style yet extant but hitherto imperfectly reported on, in that county, by a classification of them; and some very interesting and judicious remarks on the degree in which they should be taken as models.

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## REVIEWS.

*An Elementary Course of Geology, Mineralogy, and Physical Geography.*

By DAVID T. ANSTED, M.A., F.R.S., &c. London: Van Voorst, 1850.

THIS work is, in one point of view, strictly within the scope of the *Ecclesiologist*, and we are truly glad to have the opportunity it presents us, not only of alluding, however briefly, to a very important practical subject in connexion with the practical study of architecture, but also of complimenting Mr. Van Voorst, the publisher of our own *Instrumenta Ecclesiastica*, for the unusual excellence of "getting up," particu-

larly in illustrated works, of all the volumes we have had the good fortune of seeing with his imprint on their title page. The connexion between architectural localisms and the geological conditions of certain districts is a subject which, although well begun by the Rev. G. A. Poole in a paper on some Norfolk peculiarities, has yet to be investigated. The task requires an unusual combination of scientific attainments for its execution, and we know none which we should more wish to see successfully undertaken. A contributor once offered us a series of papers on this subject, which we announced our great willingness to receive, but which have never reached us.

Undoubtedly however, one among the many sciences which a practical architect ought to have a working acquaintance with, if he would be a proficient in his own art, is that which will teach him not only where to look in the first instance for the best materials for building, but also how to choose the most suitable and most durable substances for the particular requirements of particular circumstances. The present most excellent manual of Professor Ansted is one we should strongly recommend for elementary study among practical architects. Besides notices, in their place, of the composition and structure of various kinds of rocks used for building purposes, and descriptions of the kinds of clays suitable for pottery and the like, and for brickmaking, the slates, the various limestones, magnesian limestones, and sandstones, marble, porphyries, and other ornamental stones, there is a separate section, under the head of Practical Geology devoted to 'Building Material.'

Mr. Ansted might, indeed, have treated this part of his subject with much greater fullness. He contents himself with pointing out that the Portland stone, a limestone, is the most commonly used stone in important buildings in the south of England, while the Northamptonshire variety is used in the midland and eastern counties, and the magnesian limestone in the districts where it is found. He also gives an abstract of the method invented by M. Board, for determining the relative value of various stones in respect of their resistance to damp and frost, and consequent durability under exposure. This process is recommended for adoption in the case of the oolites and other calcareous rocks in the middle of England.

We cannot extract all Professor Ansted's remarks on the unequal decomposition of the oolitic and shelly limestones. These, which have generally a coarse laminated structure, should be used "with their edges only laid bare"—not with any exposed plane surface. And the same ought to be the rule with laminated sandstones; in which, "if placed so that the planes of lamination are horizontal—that is, as the natural bed, the edges only being exposed, the amount of decomposition will be comparatively immaterial." (p. 478.) In choosing a sandstone, the object should be to select a kind in which the cementing substance, uniting the quartzose or siliceous grains, is the most durable. On the other hand, the durability of limestones depends on the degree in which they are crystalline. Upon the whole, Mr. Ansted lays it down that limestones are preferable to sandstones for public buildings intended to be handed down to future ages. We fully agree with him when he

says that "there is now no excuse for those architects and engineers who neglect to examine carefully into the relative durability and excellence of the stone employed in any edifices about to be constructed." We must conclude with another extract: "It might also be shown, that if more attention had been paid to the qualities of stone, the frequent decay observable in many buildings, erected within a few years, might have been avoided at comparatively small cost, and we should find fewer of our public edifices losing all traces of the finer work of their original structure. So long, however, as the opinion and judgment of the mason is allowed to decide on the stone to be used, so long will this result take place, for 'the mason almost always judges by the freedom with which a stone works,—no doubt an important element in the cost of a building, but certainly one which should not be permitted to weigh heavier in the scale than durability.' "

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*On the Construction of Locks and Keys.* By JOHN CHUBB. Assoc. Inst. C. E.

WE have derived both pleasure and profit from perusing this little book, which is a report of a meeting of the Institution of Civil Engineers, on April 9th, 1850, when Mr. Chubb read an essay on locks and keys, showing the superiority of his own patents, and exhibited a great many examples in illustration of his remarks, and when the reading of the paper was followed by a most interesting discussion among the members present. The pamphlet is really worth reading. Mr. Stephenson summed up the proceedings of the evening in words which we may quote. He "said it might be assumed as proved from the discussion, and therefore it was the duty of the Institution to express the conviction, that no locks really made by Chubb had ever been picked, either in Great Britain or on the other side of the Atlantic; that they did, in fact, combine that strength, simplicity, easy action, and security, without which the most ingenious locks were utterly useless." Mr. Chubb has convinced us of one thing which we have always hitherto doubted, viz., that, in these days, in an iron safe guarded by one of his locks, church plate might be safely kept even in the sacristy of a lone church. We are glad to see a promise that in the great Exhibition the English locksmiths are going to attempt something in the way of improvement in the æsthetical beauty of their works, as well as in their unrivalled mechanical excellence. Mr. Chubb speaks slightly of the efficacy of the complicated mediæval warded locks; but he would, we are sure, agree with us that the exquisite workmanship of many of them has never been rivalled by modern locksmiths. Why not? Why should not the works of a modern Chubb lock be encased in the delicate metal fillagree which so delight us in some of the mediæval specimens? We shall look with much interest, after Mr. Chubb's promise, at his works in the ensuing Exhibition, and shall hope to find among them a good lock for church doors.

## NEW CHURCHES.

*S. Jude, Poyntzpool, Bristol.*—We have already cursorily alluded to this district church, recently erected in one of the most destitute quarters of Bristol, by the exertions of a zealous incumbent. Circumstances necessitated the employment of a local architect, Mr. Gabriel, whose studies had not, we believe, been hitherto peculiarly directed to ecclesiology. However, acting under sound instruction, he has produced one of the most ritually complete churches we have yet inspected, carried out in the flowing Middle-Pointed style. Candour compels us to add, that the architectural does not equal the ritual result, but this is of course in no way chargeable upon the founder. The plan consists of a western tower, a rather broad nave, and a chancel, with the sacristy on the north side, the tower not being of the entire breadth of the nave. The area upon which the church is built is irregular, and the requisite accommodation somewhat large. Had Mr. Gabriel been a more expert master of his art, and more conversant with town churches, he would without doubt have built a one-aisled church, and not cared in his plan for right angles,—following the precedent, for example, of the old parish churches of York, in which there is hardly a right angle to be found. But unhappily in his love for regularity, he has squared his building, so as to leave a useless grass-plot on the south side, and internally to necessitate a western gallery for the surplus congregation. The tower contains a western door of three orders. The west window is of three lights, and reticulated. The belfry story is composed of a two-light window in every face. The tower is crowned with open parapet and angle turrets, which is not, we need hardly say, the proper termination for one of the Middle-Pointed style. The side windows both of nave and chancel are of two lights, the east window of five. The nave seats are open, of course. The pulpit is placed in the north-eastern angle of the nave. The chancel-arch is spanned by a high screen of, we are sorry to say, a heavy design; this, and a rise of a step, separate the chancel from the nave. A litany-stool faces the holy doors. The chancel is fitted with returned stalls, with subsellæ for the choristers, and the sanctuary contains, besides an altar standing upon a footpace, correctly vested and adorned with candlesticks, sedilia, piscina on the south side, and a credence on the north side; the pavement is of encaustic tiles. The greatest unreality in the chancel is a “priests’ door,” on the south side, making it drafty, and opening only into the enclosed grass-plot. With painted glass, at least in the east window, the church, in spite of its architectural shortcomings, will have a very satisfactory and religious aspect. It is now very pleasing for its ritual exactness. The choral service is maintained twice every day.

*All Saints, Herodsfoot, Duloe, Cornwall.*—This church, built by Mr. Hayward, of Exeter, has been consecrated since our last number. It would have been considered creditable to the architect ten years ago, but it is by no means a good example of the present state of ecclesias-

tical art. It consists merely of a nave and chancel, with a south porch, and a north-eastern sacristy. The style is First-Pointed, of a severe kind, the windows being all plain lancets, nearly all too wide. The chancel is tolerably well developed, but by way of making the most of it, the four steps by which it is approached from the nave are excessively steep, and moreover do not extend the whole width of the chancel, but are, as it were, cut out of the middle. The effect is very poor. The stalling is extremely unsatisfactory; the idea of a *choir* to be accommodated is entirely lost sight of. The prayers are said in the chancel, but from a large reading-desk on the north side. The altar is of wood, and sadly deficient in dignity. We are sorry to say that the deception of graining deal to resemble oak has been resorted to in the doors. The masonry (of the local slaty stone with Bath stone dressings) is deserving of praise. The mouldings are particularly good and well cut. The roof is of a praiseworthy height. With these exceptions, we fail to discover much merit in this design, and judging from this and other works of Mr. Hayward, which have lately come under notice, we have fears that this gentleman has not kept pace with the progress of architectural study.

*Church of the Holy Jesus, Lydbrook, Forest of Dean.*—We must in the first place protest against so unusual a dedication. Why cannot church-builders be content with the old English forms of S. Saviour, or Christ Church? The design, in early Middle-Pointed, by Mr. Woodyer, is not the most happy effort we have seen of this gentleman's. The plan comprises a chancel 33 ft. 6 in. by 17 ft. 4 in., with a sacristy, to the north-east; nave and aisles—a very square block—altogether 56 ft. by 50 ft., with south-west porch, and a west tower. The ritualism is, we need not say, in a church of Mr. Woodyer's, correct; but we much prefer, in a nave of such dimensions, to have a passage up the middle of each aisle, instead of by the side of the wall—with the seats in one continuous length of above twenty feet. The western tower has a small west door under an arcade of four trefoiled lancets, the two middle ones being pierced, of decidedly too early a character. Above these are two stages, surmounted by a saddle-back roof, gabling east and west. This gabled roof is rather heavily treated, having haunches to the gables, and a slightly projecting parapet. The nave has a clerestory—a good feature—but very insufficient, being four pairs of exceedingly small trefoiled-headed triangles, each inserted in a sort of flat-sided arch. This is, we fear, an affectation. The tracery throughout the nave is somewhat stiff; the chancel would be fine, but we fancy that in execution its scale will be found inadequate to the design. In the interior we find several things to criticize; cylindrical piers having clustered capitals and octagonal bases, a combination for which we remember no precedent; the chancel-arch, of a heavy character and depressed pitch, dying off on its jambs without capitals; and exceedingly ugly roofs, which do not seem to have the merit of even skilful construction. The screen has tracery of too stone-like a character, which unfortunately looks too much like the tracery of the neighbouring windows at the east ends of the aisles. But the most objectionable features we observed are the external appearances of two massive

diagonal buttresses, to the eastern angles of the tower, which seem to penetrate the lofty roof of the nave and lead one to expect a most substantial substructure within. But, alas! internally they are found to be corbelled off above the westernmost clerestory windows. We should be very sorry that an architect from whom we have so much to expect, and whom we have already to thank for so much that is good, as Mr. Woodyer, should be led astray by too ardent an aim at originality.

*S. Peter, Treverbyn, Cornwall.*—This church, by Mr. G. E. Street, contains a nave 58 ft. 6 in. by 23 ft. 6 in., with chancel 29 ft. 3 in. by 16 ft., a vestry at the north-west of the chancel, and a south porch, and is meant to hold 308 persons. It is of Middle-Pointed style, and is a creditable, though not remarkable, specimen. The priest's door on the south of the chancel seems to us needless where, as here, the sacristy has an external door. Much credit is due for the general unpretendingness of the design, and for a very substantial effect. The gable crosses are of metal. The western bell-gable, for a single bell, has no great merit. The sacristy opens to the chancel by an arch, instead of a door, which we think quite wrong, even where (as is probably the case in this example) an organ is placed under the arch. An organ so situated ought to have its pipes open to the church by an arched piercing, not by an arch reaching down to the ground. The ritual arrangements are correct, but were mutilated by the Church-building Commissioners.

*S. —, Colton, Staffordshire.*—We have seen sketches of a design for a new church here, also by Mr. Street, and of the same type,—not an easy type to treat,—as the church last noticed. In many respects it is an improvement upon Treverbyn. We noticed the same unfortunate arrangement of an arch communicating with the sacristy.

*S. —, Walmer.*—We have been much pleased with the small Middle-Pointed church which has recently been completed in the above parish, though unfortunately we were unable to extend our examination to the interior. The plan comprises a nave of four bays, south aisle, south porch, in correct position, one bay from the west, chancel of fair proportion, and sacristy to the north of the chancel. The material is chiefly unsquared rag, the porch being of wood, as is also the belfry, which crowns the western gable of the nave, and is itself surmounted with a shingled spirelet, bearing one of the usual emblems. The whole contour of the edifice, with its high-pitched roofs, simply crested, its boldly projecting buttresses, its picturesque belfry turret, and generally well sustained ecclesiastical features, is very effective. We regretted the more not having time to view the interior, as being prevented thereby from learning the purpose of a questionable weathered projection in the angle between the chancel and aisle, such as might be supposed to contain a hagioscope, but that a loop window appears on its face: we were from the same cause unable to learn the architect's name.

*S. Matthew, Bank Foot, Bradford, Yorkshire.*—This church owes its origin mainly to the pious liberality of John Hardy, Esq., of Thryburgh, in Yorkshire, who contributed the munificent sum of £2,500 towards the endowment and £500 towards the erection of the building,

Messrs. Mallinson and Healey being the architects. The style is the flowing Middle-Pointed. The plan of the church consists of a nave, (65 ft. by 21 ft. 2 in.) with aisles, (9 ft. 4 in. wide); north porch; and chancel, (22 ft. by 16 ft.); with sacristy on the south side. In the place of a tower is a bell turret, the plan of which is cruciform, being corbelled out on the east and west sides. The openings for the bells are square-headed trefoils, above which the turret becomes octagonal, and finished with a small spirelet resting upon an embattled cornice. This spirelet is pierced on its cardinal faces with quatrefoils. The nave consists of five bays, and is supported by buttresses of two stages, which die away below the eavescourse. The west elevation is divided into three compartments, by buttresses of three stages, which die away in the wall. These are placed in a line with the arches of the nave. In the north buttress, is the staircase to a west gallery. The west window consists of three lights, trefoiled, with tracery in the head. The west windows of the aisles are trefoiled single lights, under an ogee head. These rest upon a string which ramps so as to adjust itself to the level of the sills of the north and south windows. The south elevation consists of five windows, supported by four buttresses irregularly placed. The windows are of two lights trefoiled. The north side is similar except that the porch occupies the second bay from the west. The east windows of the aisles are rather larger than the side ones. The windows north and south of the chancel are placed higher in the wall than those in the nave. They are of two lights, trefoiled with varied flowing tracery in the heads. The east window consists of three lights, cinquefoiled, with rich tracery in the heads, and is flanked by diagonal buttresses of three stages, the centre one of which is pedimented and trefoiled. These all rest upon a string which dies away in the buttress. All the buttresses of the chancel are similar. The roofs are of the grey slate of the country, their pitch is good, and they are terminated at the gables with stone crosses. The roofs of the aisles are lean-to. The nave is separated from the aisles by lofty arches of two orders, resting upon octagonal pillars and plain bases. Across the west end there is, we are sorry to say, a small gallery extending one bay eastward. The roof of the nave is open and lofty. Each truss has a collar resting upon arched braces, which spring from well carved corbels, and has its space above filled in with arched braces. The chancel is entered by a lofty arch resting upon attached filleted shafts. The capitals are floriated, and decorated with foliage interspersed with figures. The carving on the north capital represents Samson and Delilah, and on the south David with the lion's jaw. The symbolism of these subjects we are unable to explain. The roof is of waggon-headed form, having spaces between the rafters coloured blue and semée with stars. The chancel is raised one step above the nave, and the sanctuary one step more. The pulpit, reading pew and altar rails are of oak. The pulpit is octagonal, and placed at the north side of the chancel arch. Each side is panelled, and filled in with quatrefoils, and double-feathered tracery. The reading pew is placed on the south side of the chancel arch, and has a desk facing west and north;—below the book-board are open quatrefoils. The seats are low

and open. Within the chancel, seats or stalls of oak are placed, from which the service ought to be said, and the reading-desk dispensed with. The sanctuary is laid down in encaustic tiles, the manufacture of Mr. St. John, of Worcester. We cannot but express our regret that a different arrangement had not been adopted in the placing of these tiles, especially that the evangelistic symbols had not been laid down in front of the altar, in preference to their present position, where they are completely concealed, and also that the royal arms, emblems of worldly distinction, had not been introduced into such close and inharmonious proximity to that hallowed enclosure. The sanctuary rail is of oak. The font (very similar to the one in S. Mary Magdalene, Oxford), is placed near to the west end of the nave. Since the consecration of the church, the east window of the church has been filled with painted glass, by Mr. Barnett of York, offered as a memorial; the glass by Messrs. Powell originally placed here, copied from Norbury church, having been removed to the side windows of the chancel; the west window is filled with Messrs. Powell's glass. The east window contains the Crucifixion between S. Matthew and S. Thomas. We are sorry to say, that instead of being placed at the east end of the nave, the Creed, Ten Commandments, and Lord's Prayer, are written upon the east wall of the chancel. It is intended to decorate the walls of the aisles with texts. We understand the entire cost of the church, including the church-yard wall, is of the very moderate sum of about £1,800, and the accommodation for 490 persons.

*S. Michael and All Angels, Shelf, Bradford, Yorkshire.*—This church was commenced in the spring of last year. Its style is early Geometrical Middle-Pointed, the architects being Messrs. Mallinson and Healey. The plan consists of a nave, with aisles and north porch; chancel, with a sacristy on the south; and a bell turret on the western gable of the nave. The dimensions are identical with those of Bank Foot church. We must quarrel somewhat with the architects, who have the talent to have varied their plans, for not having taken the trouble to do so. The bell turret consists of two openings trefoiled, with a quatrefoil in the head, and surmounted with a gilt weathercock. The nave, of five bays, has a porch on the north side in the second bay from the west, and consequently four windows on the north and five on the south, of two lights each, trefoiled, the heads being filled in with trefoils and quatrefoils placed diversely. The west elevation consists of three compartments separated by buttresses of two stages, which die away in the wall. In the north buttress is the staircase into the gallery. The window in the centre compartment is of two lights trefoiled with a sexfoil in the head. The west end of each of the aisles contains a window of a single trefoil light. These all rest upon a string which runs round the buttresses, and extends along the aisle walls. The chancel, of two bays, is lighted on the north by two single-light windows, trefoiled with a trefoil in the head. The east window is of three lights, trefoiled, carrying two cinquefoil circles, which are surmounted by a quatrefoil circle in the head. The whole is terminated with a dripstone resting on well carved heads. The buttresses are of two stages and square set, and have a string returned round them. On the south side is the sacristy, with a



lean-to roof, entered at the west by a pointed doorway, and lighted on the east by a one-light window under a trefoiled head. The roof of the nave and church are of a high pitch, and terminate at their eastern gables in richly designed and well executed crosses. They are covered with grey slate. The nave is divided into five bays, by arches of two moulded orders resting alternately upon round and octagonal shafts or pillars. In the western bay is a small gallery—we grieve to say. The roof is open, lofty, and stained (most reprehensibly) in imitation of dark oak. It consists alternately of trusses which spring from shafts resting upon carved heads, and arched braces. The chancel, which is elevated above the nave two steps, is entered by a lofty and deeply moulded arch of two orders, the inner one of which rests upon corbel shafts with floriated capitals. The roof is similar to the nave, except that the space above the collar is filled in with foliations. The doorway into the vestry is beneath a depressed pointed arch, whose dripstone rests on carved heads. The seats are low and open. Each standard has a kind of elbow, a form much in use at the period represented by the architecture of the church. The reading-pew is situated at the south side of the chancel arch, and consists of two reading boards faced west and north. Why have any at all, when there was such ample room to say the service in the chancel from the stalls which absolutely have been placed there? It is unreality like this which disgusts people with chancels. The pulpit, which is of oak, is placed on the corresponding side of the chancel arch, and is octagonal, resting upon a shaft. Under the cornice is open tracery work. The font, which is circular, has carved upon it various angels, in allusion to the dedication of the church, which is to “S. Michael and All Angels.” On its base is the following legend, “One Loan, one Faith, one Baptism.” It has a flat cover ornamented with rich iron scroll work. The sanctuary is laid in encaustic tiles, of the manufacture of Mr. St. John. They are opaque glazed, and consist of different patterns or devices. The altar is placed upon a raised step or footpace, the riser of which bears the following legend in encaustic tiles: “Do this in remembrance of Me.” We need hardly say that both legends are out of place. The Communion plate is not of any characteristic design. The east window of the church, and the west of the nave, are filled in with stained glass, which though in some respects worthy of commendation, in many more deserves condemnation. It is too flaunty, aerial, and gaudy. The attempt to unite the soberness of ancient glass with the wanton lightness of modern notions has not been successful. The windows are the work of Messrs. Chance, of Birmingham. This church owes its existence, like that at Bank Foot, in the immediate neighbourhood, to the munificence of John Hardy, Esq., who contributed the sum of £500 to the erection, and £2,500 to the endowment.

S. —, *Tristan d'Acunha*.—We desire to call particular attention to a design for a wooden church for this island by Mr. Carpenter. It will be published in the next number of our *Instrumenta Ecclesiastica*.

S. —, *New Zealand*.—We have had the pleasure of examining some designs, furnished by Mr. Woodyer, and carried out to New Zealand by our member Mr. Abraham, for a church to be built, as to its walls,

with rubble stone, no dressed work at all being required, with internal arcades, and the tracery to all the windows, of wood. This is a happy idea, and was, we thought—so far as the woodwork was concerned—ingeniously carried out.

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## NEW SCHOOLS.

*Captain Cook's Memorial School, Marton, Yorkshire.*—We have to thank J. B. Rudd, Esq., of Guisborough, for tracings of this design, which, in the first instance, are Mr. Carpenter's, but which we believe have undergone various modifications, for which he is not wholly responsible. It is a respectable group, comprising a sufficient school-room (divisible into two rooms and capable of extension), and a master's residence. The style is not very characteristic Third-Pointed, the material a sandstone. The west front shows the gable end of the school-room, separated from the house by a large door, common to both. Over the door is a canopied niche, to be occupied (we presume) by a figure of Captain Cook. It is undoubtedly right to commemorate, and probably in this way, the great hero of Marton, but his niche should have been differently treated. Here, over the entrance, it is in the situation of a tutelary saint. We hope it may not be too late to alter this. On the middle of the school-room roof there is a wooden bell-turret, much better than is usually seen. We do not much like here the shabby treatment of the back windows: this is the great defect of all modern domestic Pointed. Mr. Rudd himself, we believe, is an amateur architect, and has done something to Marton church. Subscriptions are still needed for finishing these schools, and then for endowing them.

*Weston S. Mary, Lincolnshire.*—Mr. Billing, of Reading, has built a school and teacher's residence in this village. It seems very well planned; the style is a kind of debased,—a little earlier character, by means of pointed-arched windows, being given to the dwelling-house. We believe that much of the stone work was judiciously adopted from Fulney Hall, an ancient house in the neighbourhood lately destroyed. This will explain the lateness of the style. The buildings are exceedingly substantial, and cost £800. The schools were opened with much solemnity; an account of the ceremony has been kindly sent to us, but is not quite appropriate to our severer pages.

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## CHURCH RESTORATIONS.

*S. Mary, Ashford.*—We lately visited this large cruciform Third-Pointed church, and were pleased to find a quiet unobtrusive work of restoration in progress. The fabric consists, we may mention, of chancel of three bays, with co-extensive aisles; transepts each with an eastern aisle; a noble central tower carried by four rather elaborately

moulded arches and piers ; and nave of three bays with aisles of similar length but disproportionately broad,—they having been widened some five and twenty years ago to admit more spacious galleries. An incised memorial cross marks the stone in the chancel pavement beneath which is buried the incumbent who promoted this well-intended but unfortunate alteration. It is almost needless to add that high pewing, that constant associate, if not parent, of superfluous galleries, occupies entirely the large area of the nave and nave-aisles. It is difficult at the present day to realize the exact train of ideas which formerly led to the inconsistency exemplified in this as in many other churches, where want of space has been imagined when in reality there was plenty, already. For while the expensive enlargement just mentioned was considered requisite, the transepts and chancel aisles seem to have remained quite unoccupied. The same very common and unaccountable error is illustrated in a remarkable manner, as many of our readers well know, in the case of S. Mary's, Broadwater, Sussex. This church was thought too large and irregular, so they pulled down the eastern transept-aisles ; but it was also too small, so they filled the aisles of the nave with galleries ; but then it was too large again, so they cut off the greater portion of the transepts for a school and vestry respectively ; and when last we saw it it was once more on Sundays too small, so that the chancel was freely used by a lay congregation, superabundant only because the properly available area of the church was infested with, and subdivided and curtailed by, cumbrous and exclusive and therefore unfit "fittings." At Ashford church the commencement of a better era is marked by the recent, and still progressing, scraping, cleansing, and repairing of piers, pier-arches, window-jambes, and mouldings, &c. ; by the partial re-plastering of the walls without fictitious jointings ; by the insertion of groups of open seats at the east of the chancel aisles ; by the re-appropriation of the north transept for the accommodation of worshippers, and an apparent diminution of the adjoining gallery in consequence ; by repair of the polygonal roof of the chancel, polychrome decoration of the wooden tower cieling ; and by some indications we thought we perceived of an approaching amelioration of the condition of the ancient stalls, hitherto it would seem occupied as common pews. Such works are little open to criticism, being unmixed gain ; while the gradual manner in which they are proceeded with, gives promise of enlisting coadjutors in the task, of disarming or rather precluding opposition, and of eventually achieving by perseverance a full and complete restoration. The trite maxim, *festina lente*, is in no case, we believe, a more successful rule of action than in many of church restoration and adornment. Some huge and incongruous monuments to ancestors of Viscount Strangford block up in great measure the arcade of the south transept, and call loudly for removal to a more convenient situation.

*All Saints, Thurlaston, Leicestershire.*—We have to thank a correspondent for an account of some restorations effected in this church, under the care of Mr. Fry, an architect of Leicester, just deceased. Some of the points are most commendable : e.g. returned stalls, properly used ; a new lettern and font, (copied, however, from those at

Wymeswold, by Mr. Pugin), the chancel laid with coloured tiles ; the sanctuary well raised ; the east windows filled with five saints under canopies, and three subjects, by Wailes. On the other hand, our correspondent complains of the roof being too early in style for the church, and other things ; in particular the neglect of the founder's tomb and other curious monuments, and some distinction between the seats for the rich and the poor.

*Holy Trinity, Manchester.*—This church, which we noticed in the second volume of our New Series, was built some years since by Messrs. Scott and Moffatt. It has, unfortunately, a cruciform plan, with a most inadequately-sized chancel, or rather a mere sanctuary, in the form of a five-sided apse. We are very glad to hear of a proposed improvement of the ritual arrangements, under the care of Mr. R. J. Withers. The lantern (so to call it) is to be made the chancel, leaving the present apse as the sanctuary : and a low screen on its three sides will mark it sufficiently as a *chorus cantorum*. This is the only right way of altering such a church.

*All Saints, Manchester.*—This church which, it may be remembered, was partially destroyed by fire, has been lately re-opened, after having undergone a thorough lath and plaster reparation. To describe it technically would be rather perplexing, it being one of those wretched structures erected about thirty years since, orientating north and south. The present arrangement is nearly similar to the old, save that a shallow chancel has been added, on what originally was the site of the vestry, that building having been pushed further southward. The nave is a parallelogram, entirely filled with pews and galleries. Above the added chancel on either side of the gallery floor, the organ is placed, and it is played by a person in front of the pulpit. Longitudinal seats are constructed on each side of the nave for the choristers (who are properly vested) and at the west end of each is a seat for the officiating priests ; that on the south side being used for saying the prayers. A massive carved eagle lectern is placed in the middle between these seats. These are remarkable improvements ; but, unfortunately, an immense, tall, unsightly pulpit is placed immediately in the centre, just before the chancel rail, thereby concealing the view of the sanctuary entirely from the nave. The altar itself is correctly vested, raised on a foot pace, and detached from the wall, and the sanctuary is approached by three steps. At the re-opening the altar was decked with a pair of candlesticks which on a late visit we found had been removed. The east window, a broad unsightly opening is filled with large circles of glass, *painted on the outside*, and has a miserable appearance. It is hoped, however, some day to replace it by proper stained glass.

*S. Peter's, Plymouth,* was originally a conventicle, but having been bought a few years since for the church of a new parochial district, it has undergone some necessary alterations, conducted by Mr. G. E. Street. They are very well managed. A chancel has been formed by adding a sanctuary as large as the site eastwards would allow of, and by screening off with a low screen a chorus cantorum from the eastern part of the nave. The galleries, which were found to be in a state of decay, have been all removed. A good octagonal font has been introduced,

and the choir very correctly furnished, besides having triple sedilia, of stone, and a piscina, and a credence, and aumbrye. The additions are of an early Middle-Pointed character, of good detail. The east window is to be a good composition of five lights, but the tracery is not yet inserted, nor is a sacristy, intended to be added on the north side, yet built. Of course the nave of this building, of immense width and with a perfectly flat cieling, is altogether hideous. The architect has made an ingenious proposition for hereafter—when funds permit, or the cieling threatens to give way—dividing the area into a nave and aisles, by means of solid timber columns, bearing arches, also of timber, both transverse and longitudinal. The effect, as shown in a perspective, is very striking, and we hope it may be accomplished. Mr. Street should turn his mind to the production of a wholly wooden church of the same solid and characteristic kind.

*East Looe church, in Cornwall*, is, in point of fact, a conventicle added to a tower of the fourteenth century, retained from the ancient church. Some improvements have been begun: the pews cut down and deprived of doors, the altar raised, a middle passage made to it, pulpit, &c. removed to a less obtrusive position, and an excellent font introduced.

*S. —, Waltham on the Wolds*.—This fine church has been lately restored, at an expense of £2000, by Mr. G. G. Scott. We hear a good report of the work, and regret that we have neither seen the church itself, nor the working drawings.

#### NOTICES AND ANSWERS TO CORRESPONDENTS.

*Mr. Warrington's Stained Glass at Ely*.—In reference to our criticism on this window in our last number, Mr. Warrington requests the insertion of the following letter, which we print *literatim*:—

*"To the Editors of the Ecclesiologist.*

*42, Berkeley Street, West.*

*Oct. 4, 1850.*

"Gentlemen,—Was this periodical not published by the Ecclesiological Society, and the Editorial *we* not by inference the presumed authorization for the sentiments of that body, its contents would be of less import. As however *you* for them, at p. 160, in your last number, in a paragraph upon my window at Ely, among other unsupported opinions, and assertions, say "from the quantity of white inartistically streaked across it, &c. &c." This is a gross error which I must beg to qualify, for it so happens that no white exists in the window, except in the *drapery*, and the geometrical convolutions, and these are so few, that they could by no possibility "*streak across it*." The remainder of the paragraph is in keeping with the above unsupported statements; seemingly from those who never could have really viewed the work. I subjoin an extract from a letter from the Dean of Ely upon the subject.

'Ely, Oct. 3, 1850.

'My Dear Sir,—I need hardly assure you, that I in no respect concur in this very unfair and offensive criticism, and regret extremely that it should have been published. I feel fully authorized in saying, that the members of the Chapter generally most gratefully acknowledge and highly value your gift to their church, and that they properly appreciate your merits as an artist.

'Believe me, my dear sir,

'Your's very truly,

'To W. Warrington, Esq.

G. PRACOCK.'

"I beg to request your insertion of the contents of this note in your next number, and am,

Yours obediently,

W. WARRINGTON."

We are glad, in pursuance of that system of open criticism which it is our object to maintain, to have the opportunity of inserting the opinion of the Dean of Ely, contained in the above letter of Mr. Warrington, and published with the writer's permission. That gentleman is now in possession of an adverse judgment from an anonymous reviewer, and of a favourable one from an individual of fame and weight, and his window is *en evidence* to enable the public to decide between the two verdicts; for our own part, we feel compelled to adhere to the opinion contained in our last number, inclusive of what we say of the amount and infelicitous treatment of white in the window. We are sorry to annoy the Dean, and sorry to annoy Mr. Warrington, but *amicus Plato, magis amica veritas*. Mr. Warrington, like all other artists, when he exhibits, becomes fairly open to criticism, and we cannot in this respect see any difference between a window put up in a church, and a picture in a town hall or Trafalgar Square. If we are not to speak our mind about a glass-painter for fear of injuring his professional interests; no more ought the Athenæum to criticise the Exhibition, or any Review to speak unfavourably of a book, for fear of spoiling the price of the next MS. of its author. As Mr. Warrington has compelled us to speak out, we must in conclusion remark, that the singular egotism of all that he has printed, makes us less remorseful in criticising him, than we might otherwise have been. If we see an artist willing to permit the world to form its own estimate of his merits, we are somewhat inclined to let them do so, but when we see him openly proclaim himself to be "the coming man," we are bound not to allow our silence to give an apparent assent to the claim.

*Mr. Hayward's Chapel at Dawlish.*—It will be seen by the following letter from the Secretary of the Exeter Diocesan Architectural Society, to the Secretary of the Ecclesiological Society, that we conveyed (most unintentionally) a wrong impression in our last number, by intimating that the favourable judgment of the Exeter committee on the Dawlish design applied only to its adaptation to the site, not to its architectural character. In point of fact, we did not think it necessary to ask for the minute which Mr. Lightfoot offered to send; an omission which

we now regret. His present communication however, will justify both himself and the Exeter committee. We can only wish that the kindness of the Exeter Society, or Mr. Hayward's courtesy, would allow us to inspect the working drawings: when we should at once be able to see whether our private correspondent has been mistaken as to the particular characteristics of the design which he brought before our notice, or whether we have the misfortune to disagree with our sister society in general criticism upon it.

*Cadbury Vicarage, Tiverton.*

Nov. 14, 1850.

Rev. and dear Sir,—In a letter which I had lately occasion to write to the Editor of the *Ecclesiologist*, I made some reference to the strictures which had appeared in that publication, on a new chapel, which is being built at Dawlish, the plans of which had received the sanction of our society. I stated in that letter that being absent from home, I was unable to forward a copy of the minute of the committee, but that my impression was that the committee commended the manner in which difficulties of site had been dealt with, rather than the design *per se*, irrespective of site. I stated further that I would, if wished, forward a copy of the minute to the Editor upon my return to Devonshire. I may add that I could not at the time write with any certainty, as I was not present at the meeting to which the plans were submitted. The committee's attention has been called to the paragraph in the last number, and I have been requested to forward to you the following resolution agreed to at their last meeting.

“At the monthly meeting of the committee held on Thursday, Nov. 7, 1850, it was resolved:

“That the secretary be instructed to forward to the secretary of the Ecclesiological Society a copy of the minute of the committee on Mr. Hayward's plans for Dawlish Chapel, in order to enable the society to correct the erroneous remarks in the October number of the *Ecclesiologist*.”

*Design by Mr. Hayward for a Chapel at Dawlish.*

“The committee consider the ground plan to be well adapted to the limited extent of the site, but for which they would have thought it necessary to recommend a deeper chancel, and a more projecting porch. The restricted nature of the site has probably obliged the promoters of the erection of this new church, to confine the building to a small scale, but happily it is susceptible of enlargement by the addition of a south aisle at any future time.

“The committee have much pleasure in reporting that the design is very satisfactory both as to architectural character and ecclesiastical propriety; they particularly like the manner in which the bell-turret is treated, and also the construction of the roof, which by the addition of a very little tracery is sufficiently ornamental without being costly.”

It is but right that I should add in explanation, that the committee's commendations of the design were always with the reservation as to chancel and porch, that there were difficulties in the way of procuring even so large a chancel as exists, from the desire of the promoters of

the church to provide the greatest possible number of seats, and that the site is so limited that the chapel abuts upon the public road.

I cannot but express my own regret that the minute was not in the hands of the Editor, before a statement was publicly made upon the authority of one of the secretaries, when I was careful to mention that I was writing without having the opportunity of referring to any document on the subject. My only instruction from the committee was to forward the minute, but as the imperfect information which I gave has led to error, I have felt it right to enter into some explanation of the circumstances.

I am, Rev. and dear Sir,

Yours faithfully,

N. F. LIGHTFOOT,

Hon. Sec.

The Secretary of the

Ecclesiological late Cambridge Camden Society.

*The proper Place for the Service of the "Churching of Women."*

*To the Editor of the Ecclesiologist.*

*24th Sunday after Trinity,*

*Christ Church, Oxford.*

Dear Sir,—Though a long interval has elapsed since your note reached me, I have not been prosecuting any extensive inquiries in order to prepare a reply. Indeed the subject, as I would treat it, does not require or admit of, much investigation. No amount of Anglican authority would settle the question satisfactorily to my mind. Writers too like Wheatley and Robertson start, according to my view, from false principles. They attempt to make the Prayer Book to be a *complete* guide to itself—which it is not, and cannot be: and they seem even to go so far as to assume the existence of a different principle between our own and other Churches. I, on the contrary, am prepared to maintain that our services can only be interpreted by comparing them with other ante-Reformation ones, whether in the east or west, or by endeavouring to realize the spirit in which they were composed. And this I consider that I am justified in doing, as well by the palpable incompleteness of our ritual directions, as (in this case particularly) by the very letter of the rubric, which twice refers to "the usual" and "the accustomed" manner of performing the service.

With this explanation of my principles I proceed at once to ascertain what at all times and in different branches of the Church, has been the rationale of the service referred to.

In the Greek Church, as far as I have been able to learn, the following are the ceremonies observed upon the birth of a child.

Immediately on the event occurring the priest is summoned to the mother's room, which no one leaves till he has pronounced his benediction. On the fortieth day, the mother bearing the child with her, presents herself after due notice given, at the porch of the church, where certain prayers are said over her. The priest then takes the child in his hand and carries it to the "holy doors" of the choir, with its face turned towards the holy place; and if it be a boy, takes it



round the altar. The baptism is celebrated subsequently in the house of the parents.

This custom, it will be seen, corresponds, both to the purification and the presentation of the Jewish Church.

The western use has less of this character, and Alban Butler especially points out the distinction between the two Churches in this respect. But *in effect* it is much the same. The present Roman office is called "The benediction of a woman"; and directs that when she comes "to give thanks to God, and to ask the priest's benediction, she shall kneel *at the door or entry of the church* . . . and the priest sprinkles her with holy water and says *Adjutorium nostrum*, &c. an antiphon and Psalm xviii."

Then, reaching the end of his stole to the woman's hand, he introduces her into the church, saying "Enter into the Temple," &c.

And (the rubrics continue) she entering in kneels *before the altar* and prays, giving thanks, &c. . . . and the priest says—

LORD, have mercy, &c.

OUR FATHER, &c.

O LORD, save this woman (as in our Prayer Book),

A Collect (as with us), and

The Benediction.

From this it appears that our office and the Roman are (minus the rubrics) almost identical. But the rubrics, I maintain, are in fact supplied to us by the order to do all "in the accustomed manner."

Upon this further review then of what I stated incidentally in my paper on the use of chancels, I would venture to suggest that the *best method of all* would be to supply what is wanting in our rubrics from the Roman office—i.e. to meet the woman at or near the door, and there to read the address and say the psalm, and then to let her come forward to the chancel step, ("before the altar" in the Roman rubric I presume means no more) and there to conclude the service over her. But, if this cannot be done, then the better of the two remaining alternatives is to say the whole of the service near the door, rather than at the choir doors (as is ordered in Edward's First Book) and certainly never at the altar.

Further, as regards the *time* for "churching"—the most proper arrangement would be immediately before the communion office. But as this is seldom used apart from the Matin service, it may precede that service immediately.

With many apologies for this delay,

I am, dear Sir, yours faithfully,

T. CHAMBERLAIN.

[We gladly insert this letter of our esteemed correspondent, Mr. Chamberlain, but in so doing we must observe that the immediate interpreter of our Prayer Book, is not the *Roman* but the *Sarum* ritual. In the present case the theory which Mr. Chamberlain advocates, will derive more support from the *Sarum* than from the modern Roman form. We have, we may add, seen, in post-Tridentine editions, the Mechlin and Venice uses of the 16th century, and they are both offices of *purification* and so called.—ED.]

To the Editor of the Ecclesiologist.

Oxford, Nov. 20th.

Sir,—Having read in a late number a remark to the effect that there was no precedent for raised work, in depicting stars on the azure ground of a chancel, I beg leave to invite your attention to the chancel roof of Maple Durham church, Oxon, which though in a melancholy state of dilapidation, yet exhibits the faded remains of gilt metal stars on what was once a blue ground.

I have the honour to remain,

Sir, your most obedient

OXONIENSIS.

Such a fact as the mutilation and desecration of S. Sepulchre's, Cambridge, by its incumbent, immediately after its restoration, is even exceeded in degree by the following curious story, which we have from undoubted authority. — "A few years ago, Mr. Pugin was employed to design a Roman Catholic cathedral church, for one of the large towns in the south of Ireland, and a cruciform church 220 feet from east to west, with a proportionate transept, was erected. Although exceedingly simple, of Middle-Pointed style, the effect is said to be both solemn and striking. The choir, 60 feet in depth, was terminated by a large window of flowing tracery, filled with painted glass. The eastern extremities of the aisles formed chapels, and a long range of sacristies occupied the northern side of the choir aisle. The interior of the tower was open to the height of the nave roof, and if carried up, it would have formed a central lantern. The building was very nearly ready for the celebration of Divine-service, when the bishop who projected the work died, and his successor, far from imitating his example, has been busily engaged in destroying the whole correct arrangement of the building. The altar has been brought down from the eastern end, and placed under the tower: the great arch, at the entrance of the choir, is now being blocked up: the choir itself, thus cut off, is boarded over, and made the site of the *confessionals*! the piscinas of the chapels are not only disused, but filled with filth and rubbish, and, in fine, the whole structure could have been scarcely less barbarously treated if it had fallen into the hands of the old Cromwellian settlers. So much for the appreciation of architecture in Roman Catholic Ireland in the nineteenth century; and we believe that there is not an ecclesiastical structure erected by Mr. Pugin in that country that has not been frightfully mutilated and changed since its completion."

The following extract from the letter of a correspondent, details a shameful desecration:—"I send you the *Caermarthen Journal* of Sept. 27, 1850, in which there is an account of an inquest at Laugharne, near Caermarthen. The passage to which I wish to call your attention, states that the altar itself was used as a dissecting board for the body of a person supposed to be poisoned, which had been disinterred. The Vicar of the parish was on the jury, and the whole affair took place little more than twelve miles from the Bishop's residence at Abergwilly."

In the case put by G. N. F., undoubtedly the chancel should be rebuilt in Middle-Pointed, and the seats and fittings throughout should be of the same period.

If ✠ A. X. will consult Keeling's *Liturgiæ Britannicæ* he will find in what cases the word "Minister" was changed into "Priest" at the last revise. We imagine that the words were meant, in strictness, to be synonymous; but that, owing to lax practice, it was found necessary in 1662 to substitute the word Priest in particular instances. With respect to our correspondent's second question, we conceive that the expression "Draw near with faith, &c." in the Liturgy is used in a moral, and not a physical, sense. The Communicants had already, before the exhortation, come into, or near to, the choir; and will not change their places again till they go up to the altar.

In a notice of the new church at Rusthall Common, Tunbridge Wells, (in our last number) we attributed it to Mr. Stevens of Nottingham, instead of, as it ought to have been, Mr Stevens of Derby.

In reply to the questions of G. O. L. respecting the proposed restoration of a small Romanesque church, we must recommend him to have professional advice for all the points referred to. Even if we were able to make working drawings, which we are not, we should be unable to supply his wants without either personally visiting the church, or having very much fuller particulars respecting it than he has given. Some working drawings of various pieces of church furniture we have published in the *Instrumenta Ecclesiastica*; but our correspondent will find it better in all respects to call in the aid of a regular architect.

*Glastonbury Abbey*.—A very respected correspondent has sent us the following communication:—"These ruins have been purchased by Henry Danby Seymour, Esq., M.P. Had the property not found a purchaser on the day of sale, the gentlemen of Somerset were making an effort to secure it. The Bishop of Bath and Wells having expressed his entire approbation of the scheme, it was intended to issue a circular, expressing a desire to buy the site for some useful purpose connected with the Church of England, to be sanctioned by the Bishop of the diocese. Those approving of the suggestion, and willing to promote the object, were desired to communicate with any of the following gentlemen;—The Dean of Windsor; Sir Alexander Hood Bart, M.P.; the Venerable Archdeacon Brymer; Rev. W. F. Chillcot; Major Gen. Daubeney; A. H. Elton, Esq.; F. H. Dickinson, Esq.; Rev. J. S. H. Horner; Ambrose Lethbridge, Esq.; William Long, Esq.; William Gore Langton, Esq.; J. H. Markland, Esq.; Rev. W. F. Neville; F. W. Newton, Esq.; Rev. F. B. Portman; and the Rev. F. J. Smith."

Received: F. E. P., P. P. C.

ERRATA.—In page 64, lines 6 and 35, for *their*, read *thin*; and for *simple*, read *single*. Page 65, line 25, for *coated*, read *canted*.

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